

GUARDIAN

OCTOBER 28 - NOVEMBER 3, 2009 THE SAN FRANCISCO

BAY GUARDIAN SFBG.COM VOL. 44, NO. 4 FREE

BEER ME!

THE BEER ISSUE:

Nine great ways to drink locally and save the planet. Plus: The lure of the session brew p14

IN FEAST: OUR FAVORITE LUNCH COUNTERS, WINE BARS, AND NEW RESTAURANTS

ENDORSEMENTS: VOTE NOV. 3! CITY ATTORNEY: DENNIS HERRERA TREASURER:

JOSE CÍSNEROS PROP. A: YES PROP. B: YES PROP. C: NO PROP. D: NO PROP. E: YES

EDITOR'S NOTES

By Tim Redmond
Tredmond@sfbg.com

The new police chief, who started out with a lot of promise, has been sending some very bad signals the past week.

Chief George Gascón told us earlier this month that he was sympathetic to the efforts of Sup. David Campos to protect immigrant kids from deportation. He also said he agreed that the cops and probation officers shouldn't be deciding when to call in the federal immigration authorities. Yet now that the mayor said he will defy the Campos legislation (see page 11), Gascón told the *San Francisco Chronicle* he's siding with Newsom. That's a pretty cosmic wimp-out — and it only took a few days.

Then there's the shake-up of top staff — which looks to me like a total cave-in to the Police Officers Association. The POA types (who have been associated with a lot of bad stuff over the years) got tough-guy cop Greg Corrales assigned back as captain of Mission Station (where he got in trouble during the Fajitagate scandal, but ultimately faced no discipline). They got Greg Suhr, who had been demoted on a pretty bogus technicality, a new career shot as captain of the Bayview station.

Paul Chignell, one of the rare almost-liberals in the

CONTINUES ON PAGE 5 »

GUARDIAN PHOTO OF TURLEEN BY JEFFERY CROSS



On Sale Now Angel Time

A NOVEL BY

Anne Rice

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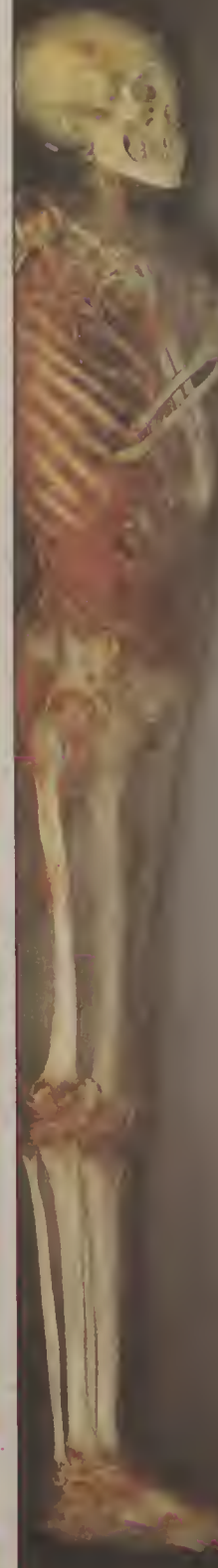
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VERY POSTMORTEM

MUMMIES & MEDICINE



Technology meets technology in this small-scale exhibition exploring the scientific examination of mummies and providing new insights into the conditions under which the Egyptians lived. Included is the sarcophagus and mummy of Iretthorou, a priest from Egypt around 500 B.C. His mummy has undergone a CT-scan that allows a unique viewing experience of a three-dimensional "fly through" of the body and a forensic reconstruction of his head.

OCT 31, 2009– AUG 15, 2010

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Oct 30, 2009, 8pm to midnight

Dance to fiendish music by Pop Rocks and DJ Shissla. Hosted open bars with top-shelf witches' brews along with devilishly delicious hors d'oeuvres await. Ages 21 & over and costumes required!

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This exhibition is organized by the Fine Arts Museums of San Francisco with the cooperation of the Akhmim Mummy Studies Consortium and the radiology department of the Stanford Medical School. Additional project assistance has been provided by the Stanford Division of Anatomy, eHuman Inc., and Fovia Inc. Generous support is provided by the William E. Winn, Jr., Living Trust and the Dorothy Tyler Living Trust. Thank you to Intel Corporation for their generous in-kind donation.

Legion of Honor

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artpoint.org 415.750.3600

mummy of Iretthorou by Sarah Helms
Ostrich mummy by Amira S. Helms
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=



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2009 Great American Beer Festival.

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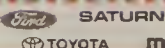
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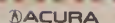
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7,500 MILE SERVICE

SUGGESTED INTERVALS: 7,500/ 22,000/ 37,500/ 52,000/ 67,500/ 82,500/ 97,500/ 112,500/ 127,500 MILES

* Typically includes the following services:

- Change Engine Oil & Filter (with Pennzoil up to 5 quarts)
- Check & Top Off All Fluids
- Lubricate Chassis (if applicable)
- Check Air Filter
- Inspect Front & Rear Brakes
- Inspect Belts
- Inspect Hoses
- Set Proper Tire Air Pressure
- Rotate Tires
- Inspect CV Shafts & Drive Axles
- Inspect Wiper Blades
- Road Test

Starting As Low As

\$7995*

15,000 MILE SERVICE

SUGGESTED INTERVALS: 15,000/ 45,000/ 75,000/ 105,000/ 135,000 MILES

* Typically includes the following services:

- Replace Engine Oil & Filter (with Pennzoil 5 quarts)
- Check & Top Off All Fluids
- Lubricate Chassis (if applicable)
- Replace Air Filter
- Replace Spark Plugs* (if applicable)
- Adjust Idle Speed (if applicable)
- Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Inspect Brake Lines & Hoses
- Adjust Parking Brake (if needed)
- Inspect Belts
- Inspect Hoses
- Set Proper Tire Air Pressure
- Rotate Tires
- Inspect CV Shafts & Drive Axles
- Inspect Suspensions
- Inspect Steering System
- Lubricate Hinges, Lacks & Latches
- Inspect Exhaust System
- Check Exterior Lights
- Inspect Wiper Blades
- Road Test Vehicle

Starting As Low As

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30,000 MILE SERVICE

SUGGESTED INTERVALS: 30,000/ 60,000/ 90,000/ 120,000 MILES

* Typically includes the following services:

- Replace Engine Oil & Filter (with Pennzoil up to 5 quarts)
- Lubricate Chassis (if applicable)
- Replace Air Filter
- Replace Spark Plugs* (if applicable)
- Adjust Idle Speed (if applicable)
- Replace Transmission Fluid
- Replace Brake Fluid
- Replace Coolant
- Replace Axle Fluid (if applicable)
- Check and Adjust Engine Timing (if applicable)
- Check & Adjust Belts (if needed)
- Pressure Test Cooling System
- Inspect Hoses & Clamps
- Inspect Heating & Cooling System
- Service Battery & Connections
- Test Charging System
- Set Proper Tire Air Pressure
- Rotate Tires
- Adjust Steering Gear Box
- (if applicable)
- Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Adjust Parking Brake (if needed)
- Inspect Calipers, Rotors & Drums
- Inspect Brake Lines & Hoses
- Check & Adjust Clutch (if applicable)
- Lubricate Hinges, Lacks & Latches
- Check Fuel System Filters
- Inspect C.V. Shafts & Drive Axles
- Inspect Exhaust System
- Inspect Steering System
- Inspect & Lubricate Suspension
- Check Exterior Lights
- Inspect Wiper Blades
- Road Test Vehicle

Starting As Low As

\$26995*

*Vans, Mid Engines, 6 & B Cylinder Engines and 4X4's EXTRA. Platinum Plugs, Synthetic Oil, Limited Slip and Valve adjustments additional cost. Price and Service listings shown are for typical 4 cylinder American & Import cars and light trucks. Your vehicle price and service may vary depending on manufacturer's recommendations. With Ad. Expires 12/09/09 SFBG. SERVICES SUGGESTED IN THIS SCHEDULE HAVE BEEN DETERMINED BY THE MANUFACTURER'S GENERAL RECOMMENDATIONS AND OUR YEARS OF AUTOMOTIVE EXPERIENCE. THIS MENU MEETS OR EXCEEDS THE MINIMUM SERVICE REQUIREMENTS PUBLISHED IN YOUR OWNERS MANUAL. FOR 2DD0 AND UP MODELS THE SERVICE REQUIREMENTS AND COST MAY VARY, PLEASE CALL FOR DETAILS.

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\$1995*

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- Change Engine Oil & Filter (with Pennzoil 5x30, 10x30 or 20w50 up to 5 quarts)
- Lube Chassis (if applicable)
- Check All Fluid Levels
- Check Tire Pressure
- Inspect Wiper Blades

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BRAKE SPECIAL

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\$4995*

INCLUDES:

- Installing new top quality pads* or shoes
- Apply anti-squeak treatment on pads
- Inspect rotors and drums
- Inspect master cylinder, wheel cylinder, hoses and calipers
- Repack wheel bearings (if applicable)
- Top off brake fluid
- Adjust parking brake (if needed)
- Tire rotation upon request
- Road test

*semi-metallic pads extra. Machining rotors or drums extra. Price for your vehicle may vary. Call for details.

FREE BRAKE INSPECTION

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\$24995*

FRONT WHEEL DRIVE INCLUDED

INCLUDES:

- New pressure plate
- New clutch disk
- New throw-out bearing
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- Adjust linkage or cable
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- Inspect front axles & driveshaft
- Inspect output shaft seals
- Inspect rear main seal
- Road test
- Lifetime adjustments

With this ad. Expires 12/09/09 SFBG

TIMING BELTS

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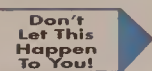
INCLUDES:

- Installing new GATES timing belt
- Inspect accessory belts
- Check & adjust timing (if applicable)
- Inspect water pump
- Inspect camshaft seals
- Inspect crankshaft seals
- Inspect tensioners & idlers
- Road Test

Why You Need To Replace The Timing Belt

Most manufacturers recommend replacing every 60,000 miles or six years. If the timing belt breaks it could cause serious engine damage.

*Price shown is for typical four cylinder American & Import car or light truck. Price for your vehicle may vary. Call for details.



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10.28.2009

If you really want to clean up Market Street, it will require community input, a comprehensive revitalization plan, and real solutions for homelessness.

EDITOR'S NOTES

CONT>>

department who was doing a good job at Taraval Station, has been exiled to the night shift. Al Casciato, who supported community policing, has been bounced out as captain of Northern Station in the Western Addition. "This completely belies Gascón's promises about community policing," Sup. Ross Mirkarimi told me. "These unannounced and unplanned rotations (of district captains) undermine the whole community-policing idea."

And perhaps most alarming, the chief wants to bring back the old SFPD intelligence unit — once again turning local cops into spies.

The intelligence squad was a nightmare. Back in the early 1990s, an intel cop was spying on Arab American and Palestinian groups and passing along the data to the private Anti-Defamation League of B'nai B'rith. Cops were spying on peace activists and protesters. They even had a file on me. When all that started to come out, the city properly shut the spy shop down.

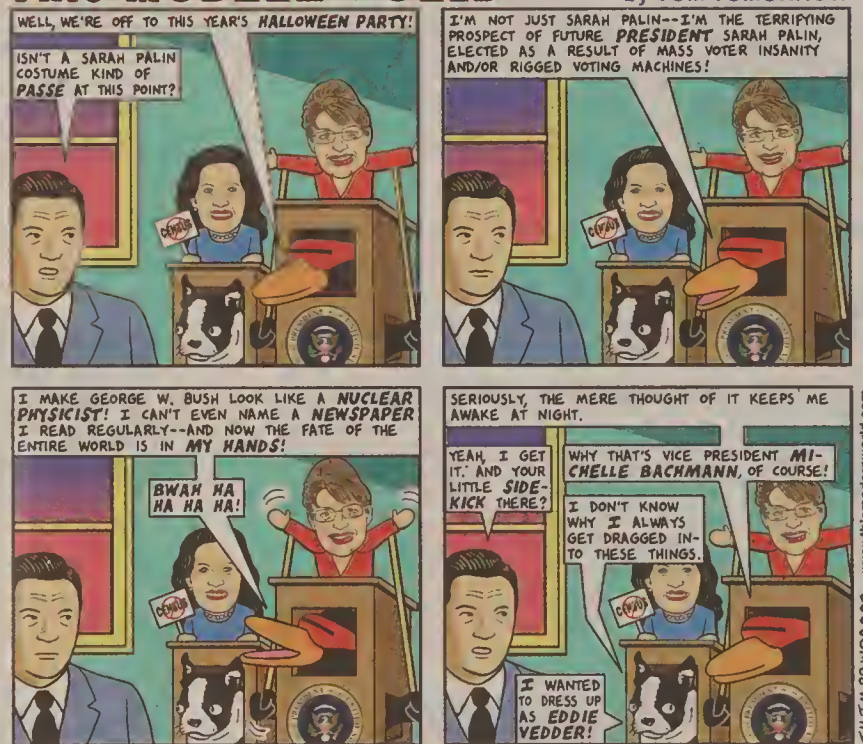
Now Gascón wants to bring it back, citing fears about terrorism. As if there aren't enough government agencies spying on people already. And SFPD has enough trouble solving murders and keeping its own house in order — opening a spy agency is a really, really bad idea.

Gascón is also refusing to tell Mirkarimi and the other supervisors how much taxpayer money gets spent sending officers around with the mayor as he campaigns up and down the state. I could argue that the Newsom for Governor campaign ought to reimburse the city for those expenses — but Gascón won't even produce a gross figure. His claim: telling the taxpayers how much the mayor's security detail costs threaten Newsom's security.

I don't buy it. We're not asking for protection plans, schedules, deployments, or anything else — just a bottom-line cash number. SFPD doesn't need spies or a black budget. If Gascón thinks that style is going to work here, he's going to run into trouble, quick. **SFBG**

THIS MODERN WORLD

by TOM TOMORROW



Gavin Newsom, lawbreaker

EDITORIAL Mayor Gavin Newsom has set off something of a crisis in San Francisco government by insisting that he will defy the city law that seeks to protect immigrant youth from deportation. While Newsom claims that the sanctuary policy approved 8-2 by the supervisors last week violates federal law (something the same-sex marriage advocate hasn't worried so much about in the past), this is really a matter of politics. Newsom, candidate for governor of California, doesn't want to seem soft on crime — so Newsom, mayor of San Francisco, is siding with the federal immigration authorities.

He's also putting out a misleading message about the law.

The sanctuary legislation, by Sup. David Campos, is an attempt to deal with a very real — and serious — problem. Under the city's current policy, any time a young person is arrested and the juvenile probation department thinks he or she might lack documentation, the officers involved contact Immigration Control

and Enforcement. That means kids who have lived in this country for years and have no ties to their birth nation can be deported — just on the basis of an arrest that could turn out to be groundless.

Campos' law establishes a city policy that prohibits local law enforcement from reporting juvenile offenders to ICE until they've been convicted of a crime. That's just basic due process.

Newsom insists (and the city attorney's office agrees) that no city employee can be penalized for contacting ICE. But that's not the point of this law. Right now, juvenile officers are required to call ICE when they have someone in custody who may be undocumented. There's no federal law saying this has to happen. And it's perfectly legal — and appropriate — to lift that mandate and to say, in effect, that no city employee should be penalized for declining to turn a kid over to the feds.

At this point, the city attorney hasn't argued that the Campos bill is

illegal or unenforceable, and no judge has overturned it. When, as expected, the supervisors override Newsom's certain veto, the bill will become city law — presumptively valid until a court rules otherwise. And Newsom has a legal obligation as mayor to abide by and enforce that law.

City Attorney Dennis Herrera is in something of a bind here since he has to represent both the mayor and the supervisors. But he needs to make clear, in public, that while he warned of possible legal implications of the Campos legislation, right now there is nothing preventing the law from taking effect — and that the mayor, like any other city official, is required to follow it.

The supervisors need to keep pushing the issue, too. And they need to be prepared to go to court to seek a writ mandating that the city's chief executive follow his sworn oath and faithfully execute the law.

None of this needs to happen. Newsom could have worked with

CONTINUES ON PAGE 6 >>

The case against Prop. D

By Jeremy Pollock and Ali Uscilka

OPINION Proposition D is a classic developer's scam. It was written by a mid-Market Street property owner who is spending more than \$250,000 million to push hollow propaganda pieces preaching the wonders of his bill. When you strip away the glossy photos and misleading language, Prop. D is an attempt by private real estate owners to put up huge, flashing billboards and keep virtually all the money for themselves.

There is all kinds of misleading information in this thing. Individual signs are limited to 500 square feet — but the legal text encourages property owners to cluster as many signs as they want to display a single, massive, synchronized, electricity-sucking advertisement. What really pisses us off about the campaign for Prop. D is how the backers market it as "for the kids." (Because what kind of monster would vote against helping the kids, right?)

But that's all a bunch of non-binding fakery. The 20 percent to 40 percent of advertising revenue that doesn't go straight into the property owners' pockets would go to the Central Market Community Benefits District — a self-selecting, self-regulating group made up of the very landlords who own the buildings on Market Street. Then the CBD would get to decide how to spend the money with no public input or regulation. There's no definition of what the "youth programs" would be. The backers also plan on spending money on a new ticket booth and on their own staff and expenses.

Back in 2002, 77 percent of San Franciscans voted to ban new advertising signs anywhere in the city. The Planning Department has issued a brutal analysis of Prop. D, calling it an unprecedented power grab that would strip regulatory

CONTINUES ON PAGE 6 >>

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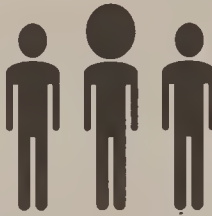
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GUARDIAN

NEWSOM

CONT>>

Campos on the legislation. Instead, the mayor continues to defy the board and act like the sort of imperial executive who is utterly unqualified for any higher office. For the sake of innocent kids facing the horrors of deportation, San Francisco's reputation as a sanctuary city and Newsom's own political future, he needs to back off and agree to abide by the city's own laws. **SFBG**

PROP D.

CONT>>

oversight of the billboards from the (public) Planning Department and hand it over to the private CBD.

The mid-Market area needs help, for sure. But Prop. D is *not* the way to do it. If you really want to clean up Market Street, it's gonna require some actual elbow grease in the neighborhood, some community input, a comprehensive revitalization plan, and real solutions for homelessness. Prop. D has zilch. If developers are serious about helping the underserved youth of the Tenderloin, why is there no binding language requiring a mandatory minimum of money for community benefits? Since when have digital billboards ever improved the quality of life of anyone — let alone cured poverty or homelessness?

We're pretty bummed at the miserable press coverage of this totally sneaky proposition. We're joining with a diverse group of community leaders and organizations, including state Sen. Mark Leno, Assembly Member Tom Ammiano, Sups. John Avalos and Ross Mirkarimi, School Board Vice President Jane Kim, Community College Trustee Steve Ngo, SoMa Community Action Network, the Coalition on Homelessness, the Alliance for a Better District 6, Senior Action Network, League of Conservation Voters, Livable City, and others in saying a big "hell no" to Prop. D. If Prop. D somehow does pass, we plan on working to put something on the 2010 ballot that would put real community input and oversight into this clusterfuck. **SFBG**

Jeremy Pollock and Ali Uscilka are on the steering committee of the SF League of Pissed Off Voters, which empowers young people to become politically engaged and educated on the issues. Since 2003 we've been organizing broad-based coalitions to create permanent, progressive, grassroots change. Read our entire voter guide at www.theballot.org.

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Chop from the top

Avalos seeks to pare management to save health care jobs

By Rebecca Bowe
rebeccab@sfbg.com

At the Oct. 23 groundbreaking ceremony for the rebuild of San Francisco General Hospital, Mayor Gavin Newsom sang the praises of the public hospital's staff.

"To all the men and women who work in this remarkable place that changes people's lives each and every day ... every time I come here, I realize you're not just saving patients, you're taking care of families," the mayor said. "It's so difficult to see someone in pain. But to see the smile and the pride their loved ones have because of the job you guys have done is something magical."

Yet some health care workers, marked by their signature purple and yellow T-shirts, clearly weren't feeling the magic. As Newsom waxed poetic onstage, they stood clustered in the audience displaying a banner proclaiming, "Keep Public Health Healthy." It was meant as a reminder that SEIU Local 1021, the union that represents certified nursing assistants (CNAs) and clerical workers facing significant slashes in pay in the wake of a city budget cuts, is still pushing to have their salaries restored.

On Sept. 15, 500 CNAs and clerical workers received notice that they would be laid off, although some would be reclassified at lower-paying positions, effective Nov. 15. For the CNAs being demoted, the

reductions amount to an average of \$15,000 annual reduction in pay. For the clerical workers facing downgrades, the cuts reflect an average loss of \$5,000.

It wasn't the first time SEIU workers turned out at one of Newsom's public appearances. Beginning in August, union members began vocally characterizing the layoffs and demotions as a civil rights issue because they disproportionately affect women and people of color. According to a Department of Public Health assessment, 96 percent of the affected employees are people of color and 79 percent are women.

Mayoral Chief of Staff Steve Kawa insisted this wasn't an attack on the city's comparable-worth policy, which guarantees equal pay for work done primarily by women. "We would not do anything against comparable worth," Kawa told the *Guardian*. "Even with the change in status in the wage, these workers will be making 18 percent above market."

But Sup. John Avalos framed it differently. "These people are some of the lowest paid frontline workers in the city," he pointed out a recent Board of Supervisors meeting. "I have spoken to many of them in my district. They're often single women who are raising children, who don't know how they're going to survive."

After angry SEIU members made a series of boisterous appearances at Newsom's gubernatorial



Gavin Newsom proclaims the importance of public health care at a SF General groundbreaking — while cutting pay for the city's frontline health care workers. | GUARDIAN PHOTO BY CHARLES RUSSO

campaign events, the mayor finally agreed to meet with them in talks that were mediated by San Francisco Labor Council head Tim Paulson.

"[Newsom] complained at some length during the first meeting about us attacking him," noted SEIU member Ed Kinchley. "We responded that we're really not attacking him. What we were criticizing was a policy that goes after classifications filled predominantly by women and people of color."

The ongoing flap took a new twist at the Oct. 22 Board of Supervisors meeting, when Sups. Avalos and Chris Daly each announced plans to find funding to

restore the public health workers' salaries. Avalos proposed skimming some excess from management positions, which have swelled in recent years.

"Before cutting vital city services ... we should first look to those who have the most, not to those who have the least," Avalos noted. He said he plans to ask the city controller to draft an annual salary ordinance that would reclassify top management positions in order to free enough funding to stop the demotions and wage reductions for the CNAs and clerical workers.

According to a report issued by the city controller, citywide manage-

ment positions have grown from 739 in budget year 1998-99 to 1,075 in 2008-09, a 68 percent increase. Some individuals were promoted with salary increases ranging from \$20,000 to \$40,000 annually.

"I don't know how one does that," Kawa said when asked about Avalos' proposal. "It doesn't make any sense to me."

Daly, meanwhile, noted that Department of Public Health Chief Financial Officer Gregg Sass had highlighted a preliminary projection for an \$8 million DPH budget surplus in a Sept. 15 memo. Daly announced that he plans to request

CONTINUES ON PAGE 10 »

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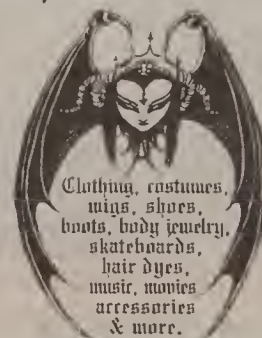
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"The whole point of having a sanctuary ordinance is that we choose not to be in the business of federal immigration enforcement." — Sup. David Campos

SANCTUARY CITY REFORMS 11

GLOBAL POVERTY 12

GREEN CITY 13

ALERTS

By Paula Connelly
alerts@sfbg.com

WEDNESDAY, OCT. 28

E=MHDC2

Attend this fundraiser for the Mission Housing Development Corp., a nonprofit that develops high-quality, well managed, affordable homes and communities for low to moderate income families, seniors, and others. With Latin jazz, performances, food, drink, and spirited drinks. 5:30 p.m., \$150
San Francisco War Memorial and Performing Arts Building Green Room
401 Van Ness, SF
(415) 775-0698

Go, single-payer

Join other activists for a creative nonviolent protest to express outrage at the practices of health insurance companies and to demand public health insurance system for all. Includes street theater and optional civil disobedience. 7:30 a.m., free
UnitedHealth
425 Market, SF
(510) 610-2888

Wet Wednesday

Help raise money to take children from Raphael House, a SF shelter for homeless families, sledding in Tahoe this winter. Featuring a surfboard raffle, free food, surf movies, and DJ Paul spinning funk, soul, reggae, and hip-hop. A portion of tips and bar sales will be donated as well. 8 p.m., free
Riptide Bar
3639 Taraval, SF
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THURSDAY, OCT. 29

Strategize for change

Attend a public meeting lead by labor activist Moisés Mntoya to discuss the Obama administration's positions on immigration reform, examine the challenges facing immigrant rights activists, and strategies for real change. Discussion includes measures and candidates on the Nov. 3 ballot. 7 p.m., free
Freedom Socialist Party
625 Larkin, Suite 202, SF
(415) 864-1278



Elder Care and African Americans

Join a community conversation about the Elder Care, a community service project of the Association of African American Professionals' (AAAP) that helps to provide education about Medicare, Medicaid, senior housing, abuse and other issues affecting African Americans. 1 p.m., free
Love Temple Missionary Baptist Church
8401 Birch, Oakl.
(510) 632-1762

"Fight HIV Your Way"

Attend a viewing of more than 100 photo and essay contest entries representing personal experiences with the fight against

HIV/AIDS to help raise awareness about the disease and inspire people affected by the disease to continue fighting. Local advocates and officials will join in honoring contest winners. 9 a.m., free
Union Square
Geary at Powell, SF
www.fightthyway.com

SATURDAY, OCT. 31

Take back Halloween

Rather than kill the hysterical and brilliant event that was Halloween on Castro Street, help create an alternative event without the problems that led to its demise. Wear a costume, be positive and nice to

everyone, clean up any trash you see, and be prepared to dance. There will be at least two mobile DJs, but bring your own self-sustaining music set up if you can. Make sure to be nice to our police officers, too. 9 p.m., free
Embarcadero at Ferry Plaza, SF
www.flashdance.org/hw/halloween2009

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POLITICS

Too much plastic, our Fox News nexus chart, sanctuary ordinance updates



PIXEL VISION

Madame speaks again, Fair Trade Gala, Street Threads, Sea Ranch



NOISE

Matisyahu, Echo and the Bunnymen, and West Fest photos



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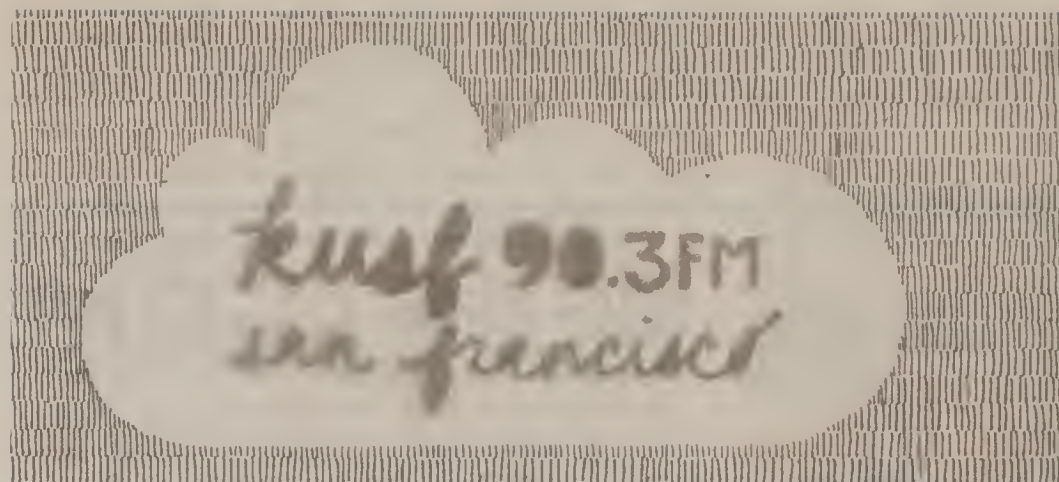
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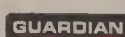
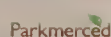


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Jobs CONT.

the money be flagged to go back into the department to stave off deskilling of frontline workers.

When asked if this money was available to fund the CNAs and clerical workers, Sass responded, "I don't think it is." Emphasizing that it's a preliminary figure, he added that "any additional funding, should it exist, is a component of the city's overall ability to stay on budget this year and offset any shortfalls in city revenue ... and address the large projected deficit for next year. I don't see how it could be seen as 'available' until the city has better projections of [other tax revenue]."

"Before cutting vital city services ... we should first look to those who have the most, not to those who have the least."

Sup. John Avalos

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Linda J. Patterson

"I hope the universe has far more in store for this poor girl than being an unfortunate fashion footnote. It'll be a sad state of affairs if she's traveling the globe in 25 years, singing that one hit and still sporting or answering questions about her Ed Grimley."

— from "La Roux Serves SF Ed Grimley Realness" posted by Pollo del Mar in the Promosexual blog

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The union had planned for a lengthy session with mayoral staff to continue negotiations on the same day of the supervisors' meeting. But when Kawa learned about Avalos' proposed legislation, he got angry and walked out, according to one SEIU member.

Asked if proposed legislation detracted from the negotiations, Kawa told us that "it made the last one difficult because it was somewhat of a surprise. And usually when you're in good-faith negotiations, you share with the other folks the activities you're up to so that you know that they're actually there to negotiate in good faith."

Back at SF General after the groundbreaking ceremony, Newsom posed for photos with top public health officials, scooping shovels full of loose dirt with golden spades. The giddy atmosphere dissipated when the mayor turned around to find himself ringed by a group of reporters vying for a chance to pepper him with questions. He responded to most of their queries in typical loquacious fashion. But when the *Guardian* asked him to comment on Avalos' proposed legislation, his face darkened slightly. "I don't have any comment," he responded gruffly. Then he was whisked away for more photographs. **SFBG**

Sanctuary showdown

Newsom forces a legal stalemate while hundreds of kids face deportation

By Sarah Phelan
sarah@sfbg.com

City Hall echoed with delighted whoops of *Si se puede!* last week, as a veto-proof majority of the Board of Supervisors voted to give juvenile immigrants their day in court before referring them to federal immigration authorities.

But the battle over the civil rights of immigrant kids is far from over, as Mayor Gavin Newsom, Police Chief George Gascón and U.S. Attorney Joseph Russoniello all insist that they will ignore or defy the city ordinance.

That puts the city in a strange legal position: the supervisors have passed a law that the mayor won't implement — so it's not clear what will happen next.

But here's what is clear — and alarming: under Newsom's policy, which the sanctuary legislation by Sup. David Campos would overturn, large numbers of immigrant kids are facing possible deportation. U.S. Immigration and Customs Enforcement (ICE) spokesperson Virginia Kice told the *Guardian* that 150 juveniles from San Francisco have been referred to ICE since June 11, 2008 when Newsom began requiring that the city's probation officials refer youth to ICE on arrest. Of those, 114 have come into federal custody (and may be facing deportation). Campos, who came to this country from Guatemala as an undocumented teen, said his legislation is a "balanced response" to the shift in sanctuary policy.

Under Newsom's policy, city probation officials are required to refer juveniles booked on a felony and appear undocumented to ICE at the time of arrest.

But under Campos' amendment, ICE referral would not occur unless a juvenile justice court finds the youth guilty as charged.

Mayoral spokesperson Nathan Ballard short-circuited the immigrant community's hopes for due process by announcing that Newsom simply plans to ignore Campos' legislation.

"The Campos bill isn't worth

the paper it's written on — it's unenforceable and he knows that," Ballard told the *San Francisco Chronicle*.

Campos says that's nonsense. "The whole point of having a sanctuary ordinance is that we choose not to be in the business of federal immigration enforcement," Campos said. "We are not an arm of ICE."

In a phone interview, Russoniello told the *Guardian* that Newsom's policy accords juveniles due process at the federal level, and that federal immigration authorities are not interested in going after people who are obeying laws or are simply out of status.

"Our focus is guns, gangs, and drugs," Russoniello said. "But people who are detained should have no expectation that they will not be deported."

In other words, kids who are arrested on felony charges — who may not be guilty — could be deported anyway.

"I don't think we want to be reporting people who aren't worthy of prosecution."

Sheriff Mike Hennessey

"Juvenile Probation Department alerts ICE when an individual comes in that they believe may be a deportable juvenile alien," Kice said. "We dispatch an officer to interview the juvenile, elicit biographical information, and do background checks to see if they have a legal basis for being in the country."

So where are the kids Newsom has turned over in the past year? Hard to say. Kice said the federal Human and Health Services' Office of Refugee Resettlement is responsible for ensuring that kids

receive appropriate care and protection. "We no longer deal with the custody issues related to juvenile cases," Kice added.

Russoniello said he doesn't know the whereabouts of the 114 juveniles placed in federal custody since Newsom's policy took effect in June 2008, but dismissed such concerns as "pretextual."

"Before June 2008, the city's pretext for sending [Honduran teenagers] back home was to reunite them with their family. Now the complaints are they are being ripped away from their families," he said. "The Campos legislation is mute, it's irrelevant, and it's contrary to federal law, and I think the mayor and the chief of police both agree."

Chief Gascón, concerned about the lack of due process and kangaroo courts at the federal level that he experienced as police chief in Mesa, Ariz., recently told the *Guardian* he hoped to see Campos and Newsom find a compromise.

Gascón, who was appointed by the mayor, now says he believes Newsom's hands are tied because of federal laws. "I don't think the mayor has a choice," Gascón told

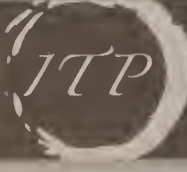
the *Chronicle*.

But Sheriff Mike Hennessey, whom ICE pressured to amend his department's policy toward immigrant detainees last year, thinks the Campos amendment is reasonable. "I don't think we want to be reporting people who aren't worthy of prosecution," Hennessey said. "Federal law says that if a probation officer violated the Campos' amendment, they could not be penalized, under federal law," Hennessey explained. "That's different from saying they are mandated to report juveniles to the federal authorities."

Juvenile Probation Department Chief William Siffermann told the *Guardian* that his agency "will continue to discharge its duties and responsibilities in a manner that conforms with all laws and await the outcome of the San Francisco legislative process."

"At the conclusion of that, we will confer with the city attorney and outside legal counsel around any impacts this would have on existing protocols." **SFBG**

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Poor turnout

Global poverty demonstration sets world record, despite lackluster U.S. showing

By Sarah Morrison
news@sfbg.com

The Guinness World Record for the largest mobilization of human beings was recently broken when 173 million people demanded that their governments eradicate extreme poverty around the world. But U.S. media barely noted the call and San Francisco's event had low attendance, suggesting an uphill struggle for the cause in the world's richest nation.

Millions gathered at more than 3,000 Stand Up, Take Action events in 120 countries Oct. 16-18 in an attempt to put pressure on governments to achieve the United Nations Millennium Development Goals, but less than 30 people gathered on the steps of San Francisco City Hall to support the movement.

Sup. John Avalos was one of the speakers at the event, organized by a coalition of local activist groups and student volunteers. Admitting that he was "expecting it to be a little bigger," Avalos said the event was just the start of what needed to be a much larger movement by the American people.

"There is a strange phenomenon occurring at the moment. It's as if people are a little bit asleep about the need to be active," Avalos told the *Guardian*. "Because we have an administration they view as being more supportive of human rights and economic and social justice, people are being lulled into thinking things will just get better."

Standing just a short walk away from the birth place of the United Nations, Avalos bought attention in his speech to the rich history San Francisco has in mobilizing social change. "We do the best to live up to it, but we have a long way to go. Around the world this is the time to uproot poverty — we try to provide a safety net, but it could be stronger."

The Stand Up, Take Action, End Poverty Now! campaign is in its fourth year and is organized by the UN Millennium Campaign in an attempt to raise awareness of the Millennium Development Goals (MDGs), a series of benchmarks designed to eradicate global poverty.

At the United Nations Millennium Development Summit in 2000, 189 world leaders promised to "end poverty by 2015." The eight goals include eliminating extreme

poverty and hunger, achieving universal primary education, and combating HIV/AIDS, malaria, and other diseases.

Rep. Barbara Lee (D-Oakland) has authored or coauthored every major piece of legislation dealing with global HIV/AIDS issues since she was elected to Congress. She told the *Guardian* that MDGs must be placed in context with poverty in America. "Sometimes people argue that we must look after our own first, but my position is that if you look at the eight Millennium goals, they all apply to our own country too," Lee said. "Look at the plight of people who are disproportionately affected by HIV/AIDS in our country — especially in African American and Latino communities."

"With the economic downturn, poverty rates in America are soaring, putting more people into circumstances the MDGs focus on outside of America," she continued. "I think it really is important to make those connections."

Lee compared the foreclosure crisis and lack of regulation in the financial markets over the last eight to 10 years to the "wild West" and calls America's 47 million uninsured a "moral disgrace."

"It is about priorities and political will, and this will be determined by the voices of people saying it must be done," she said. "People have to push for these changes and remember that it didn't just stop with the election. We have to raise awareness while at the same time working on changing policy. Otherwise we can get stuck debating issues and not doing the work that has to be done to change these very deplorable conditions."

Sup. David Campos was the only other supervisor to speak at the Civic Center event. He said he is committed to the fight against global poverty and wants to see the government represent the values San Francisco was founded on.

"We need to shed light and bring attention to one of the largest issues facing the world today — severe poverty," Campos said. "I really believe that as a city, as a state, and as a country, we not only need to make sure we push the U.S. to follow the lead of other countries, but actually become a leader in making these Millennium goals a reality."

After the event, Campos told the



The crowd was small but the issues were huge as San Francisco joined an international day of activism around global poverty. | GUARDIAN PHOTO BY SARAH MORRISON

Guardian: "It doesn't surprise me that more people didn't show up to the event. But part of the task is to spread the word. San Francisco has been a leader in a number of these issues in the past, and I think we should play a key role in this one."

Campos said that one solution might be to put forward a resolution before the Board of Supervisors to support MDGs and have the city take a formal position on it.

"It is definitely something we are talking about to demonstrate San Francisco's commitment to the issue," he said. "A lot of people don't know about the goals, or the fact that the U.S. hasn't really made them a priority. We need to spread the word and let people know this kind of a movement is only going to be a success if people take it upon themselves to play a leadership role."

Brian Webster, a volunteer who organized the SF event, drew attention to the large number of supporters for the MDGs in California. More than 250,000 people have signed up for the One Campaign, a global NGO that partnered with the U.N. Millennium Campaign in the events.

"For campaigners, it is now a matter of trying to join together and identify vast strategies to communicate what needs to be done," Webster said. "We will continue to educate communities, politicians, and civic leaders in what can be done this month, in the next six months, and ultimately, in the next six years."

While the Bush administration rarely mentioned MDGs while in office, many activists believe President Barack Obama's public recognition of the goals at a recent U.N. summit demonstrates a change in American policy.

"In other countries, there has been more education and awareness about the goals. But here in America, it is almost like we are starting eight years late," said Anita Sharma, the North American director for the U.N. Millennium Campaign. "President Obama has said that the MDGs are American goals and has even talked about his plans for achieving them."

Also, despite the low numbers at the San Francisco event, Sharma says more than 190,000 people from North America participated in last weekend's campaign, an increase of more than 70,000 from last year's attempt.

"It's not like Americans don't care about global poverty — in fact we give more in charitable contributions than any other country in the world," she said. "It just takes quite a lot to get Americans into the streets and mobilized. There needs to be more education out there, that's all."

Ananya Roy, a UC Berkeley professor of city and regional planning and education director of the Blum Center for Developing Economies, says she doesn't think MDGs can be achieved worldwide by 2015. Even so, she stressed the important role they played in the framework of development.

Speaking at UC Berkeley's Stand Up and Take Action Event, she said: "The goals are important because they are seen as a new global social contract that makes issues of poverty and inequality quite urgent. They also come with measurements and targets, which is meant to create accountability."

Roy placed particular emphasis on the eighth goal: building a global partnership for development. She noted that that increased awareness

can change the ways the U.S. and European governments operate in terms of aid and trade.

"This multilateral contract requires more than simply the action and leadership of the U.S. and Western Europe," she said. "We need to think about poverty and inequality that is immediately around us, understand how we are involved in the production of depravity, and then we must act in solidarity."

"We need to be thinking about poverty as it exists here in the U.S. and not just as an abstract problem that belongs to someplace else," she added. "It is also our problem."

According to a 2009 U.N. report, progress toward achieving the MDGs has been slow in some cases and certain achievements have been reversed by the economic downturn. The report estimates that there will be 55 million to 90 million more people living in extreme poverty than anticipated before the crisis.

For Chandler Smith, media coordinator for the One Campaign — which campaigns for better development policies and more effective aid and trade reform — the Guinness certification marks progress toward achieving the MDGs. "That this year is breaking another world record speaks to the power of people to organize around the world, shows that we are a global community, and that there is a sustainability in the movement," he said.

"As for the North American aspect, we are always trying to educate people more about these issues. Our results show that a lot of our work has been done — but that we also have more work to do." SFBG

We want free parking!

By Steven T. Jones
steve@sfbg.com

GREEN CITY The strong visceral reactions to extending parking meter hours in San Francisco and Oakland present a difficult challenge to those who seek to have

motorists pay for more of their societal impacts and help offset declining public transit resources.

When the San Francisco Municipal Transportation Agency held an Oct. 20 public hearing on its proposal to extend parking meter hours to evenings and Sundays in order to better manage parking demand and raise \$8.8 million for Muni in the process, the proposal was fiercely attacked as a tax on motorists and burden on businesses.

That outrage was expected from conservative factions — landlords, west side residents, and much of the business community — who consistently oppose progressive reforms. But it was surprising to hear the antiwar ANSWER coalition, an immigrant group, and self-described socialists also angrily opposing the proposal.

"The working class is being driven out, and I hope this is the straw that breaks the camel's back," ANSWER's Forrest Schmidt said at the hearing, calling for taxes on rich individuals and companies instead. "Someone else needs to pay for the budget deficit that giant corporations created."

"This is a class issue. The rich and the well-to-do don't have to worry about where to park in this small and crowded city. They have garages or can afford to pay for parking. It is overwhelmingly working class people who are being hit and who will be hit much, much harder if the new policy goes into effect," ANSWER (which stands for Act Now to Stop War and End Racism) wrote in a press release the next day.

But it's a demonstrably false statement that the working class will be disproportionately affected by the proposal. Average incomes for drivers are far higher than those of Muni riders, who have borne the brunt of MTA budget cuts and will be hit even harder if this proposal fails.

A recent Transportation Authority study associated with the stalled proposal to charge a congestion-pricing fee on motorists entering the city core found that only 6 percent of them earned less than \$50,000 per year. And in the census tract around ANSWER's Mission District office, where Schmidt said poor workers

who need cars are being aggressively ticketed, less than half the households actually own cars.

Beyond the fact that drivers are generally richer than the carless, there's the established fact that they don't come anywhere close to paying for their full societal impacts, from road building and maintenance to health care costs from accidents and air pollution to global warming.

"These are facts that a lot of people ignore," said Tom Radulovich, executive director of Livable City, calling ANSWER's position "just a very limited perspective that they haven't thought through yet."

Indeed, when I discussed the campaign with ANSWER's regional director, Richard Becker, his arguments were almost entirely anecdotal. "I participate in the scramble for parking on a daily basis," he said.

The emotional reactions to taking away free parking also cause critics to lose sight of the facts. The proposal only affects metered spots in commercial districts, not street parking in neighborhoods. And the study treats every neighborhood differently based on parking demand, with the goal of reaching 85 percent occupancy to make parking more available — the very thing many critics of the proposal are demanding.

"They don't understand that if we don't raise the price of parking, we're going to raise the price of Muni. They are extremely naive beyond all reason," said Jason Henderson, a San Francisco State University geography professor who has studied the politics of parking and is current writing a book on the subject.

"There are people who want to democratize unsustainable lifestyles," Radulovich said, calling it "a strategy without a future."

Transportation activist Dave Snyder got into a heated discussion with some ANSWER members outside the hearing room, faulting them for failing to oppose the Muni fare hikes and service cuts that were approved last spring and for refusing to accept the need to discourage environmentally damaging activities like driving cars.

"To use price to discourage that is indeed a regressive tax. It's still worth doing, but we have to think about [ANSWER's reaction]," Snyder later told us.

But Henderson, Snyder, and Radulovich see a silver lining in this discussion. "It's a sign of progress," Henderson said. "The more this floats to the surface and we can deal with it now, the better we'll all be in the long run." **SFBG**

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food + drink

Anchor Brewing (pictured right) became a pillar of the Northern California craft brew scene as far back as 1896, while 21st Amendment blasts through the new millennium with canned versions of innovative brews like Hell or High Watermelon Wheat (pictured left).

21ST AMENDMENT PHOTO BY RORY MCNAMARA



Beer here!

Why choosing Bay Area craft brews is good for the earth, the economy, and your palate

By Molly Freedenberg
molly@sfbg.com

It all started with Stella.

I'd made my weekly (OK, sometimes twice or thrice-weekly) stop at Amnesia and ordered a pint of the Belgian lager not-so-affectionately known among beer snobs as "British Budweiser." Why Stella? It's light, easy to drink a lot of, and feels classier than PBR. So when I'm not on a \$2-a-beer budget, Stella Artois is often what I order.

This time, however, the mustachioed bartender Matthew Harman didn't simply pour me a glass. It was earlier than usual. He had some time. And he knew me well enough to guess I might be open to the speech he was about to give.

"Do you really want a Stella?" he asked. "Because there are better beers that aren't shipped halfway across the world and owned by InBev." I consented to let him give me tastes of alternatives and eventually settled on a slightly more hoppy but equally drinkable lager from Sudwerk brewery in Davis.

I enjoyed the beer. But better yet, I enjoyed the wake-up call. Though I've become accustomed

to buying groceries, clothing, gifts, coffee, and even liquor from local, independent manufacturers and retailers, when it comes to beer, I've been lazy. I don't think before I drink.

What's worse? I live in the land of craft brews. Though there are now 1,500 craft breweries nationwide, the movement started in Northern California, Oregon, and Washington — with flagship brands like Anchor, Pyramid, and Anderson Valley within driving distance (or, in the case of Anchor, a stone's throw) from my office. And as the industry has grown and changed, there are ever more options for a range of palates — and purses. In short: there's little excuse for thoughtless imbibing.

So why drink local? First, there's the environmental reason: it requires a lot of energy to ship all those heavy bottles and kegs full of liquid across the country and around the world. Then there's wanting to support the local economy: money spent on Bay Area businesses stays in the Bay Area. There's the more intangible concept of local pride. "We support our lousy local sports teams," says Lars

Larson, master brewer at Berkeley's Trumer Brauerei. "Why not support our local brewing excellence?" And perhaps most important is the taste: beer, like produce and dairy products, is best when fresh.

But the world of beer-making is complex. When it comes to assessing a brewery's greenness, for example, the question often becomes: how green? If you grow your own hops but send them to Wisconsin for brewing, is that still environmentally sound? Or if a brewery is based in Seattle but makes beer in Berkeley, does it still support the local economy? The answers vary and can be subjective. But the good news is that whatever the reason for wanting to choose brews more thoughtfully, there's a nearby option — or 12 — to satisfy it.

If you still just love the taste of Stella, or want an import that has no local substitute (like Guinness), or appreciate that the Budweiser you're sipping was probably made in a brewery 60 miles away, well, more power to you. Even Harman won't argue (though he'll happily give tastings of alternatives to anyone who stops by the Valencia Street bar Sundays at 6 p.m.). The real point is to use the same criteria for choosing beer — values, politics, and palate — you do for food and wine. Here's hoping our guide to some of the Bay Area's famed and favorite breweries will help you make that decision.

ANCHOR BREWING COMPANY

This landmark brewery has existed in one form or another since 1896, making it the granddaddy of Bay Area brewing. Its current identity comes to us with thanks to Fritz Maytag, who bought 51 percent of the operation in 1965 and is still the driving force behind the company best known for its unique Anchor Steam beer. We love Anchor's handcrafted brews, commitment to the community, and willingness to experiment with new ideas, including distilling gin and whiskey. 1705 Mariposa, SF. (415) 863-8350, www.anchorbrewing.com

ANDERSON VALLEY BREWING COMPANY

This pillar of the Bay Area craft brew scene has been building its reputation on balanced, drinkable options like Boont Amber since 1987. Other favorites include the nearly hopless Summer Solstice, the oh-so-hoppy Hop Ottin' IPA, and the Brother David line of abbey-style ales (named for Toronado owner David Keene). But we're particularly excited about the 2009 Estate Fresh Hop beer, produced with hops grown on brewery grounds (where, by the way, all water is taken from wells on the property and all beer is made in a facility that's 40 percent solar-powered). 17700 Hwy 253, Boonville. (707) 895-2337, www.avbc.com

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LIGHT BEER'S PLIGHT

I like to drink beers. Plural. I'm the guy the ad men were thinking of in that classic jingle, the one that goes "Shaefer is the one beer to have when you're having more than one." One summer a few years back, my friends and I polished off 1,000 cans of beer over a four-day weekend on Lake Shasta; there were only about 10 of us drinking. Do the math on that one, and you get a sense of my taste for the blessed amber fluid.

But that was then, and this is now. And today I have two kids who wake up at 6 a.m. and keep me on the go day and night; I'm not as young as I used to be; and I can't handle the intoxication the way I once did.

But I still drink beers, plural, every day, and I'm not about to give it up. What I've done is switched to light beer. Correction: "Light" is a bad word. Among serious drinkers, it's called "session beer."

It's a choice more and more people are making in this country — beer with lower alcohol content is one of the fastest growing parts of the industry. But it presents a problem: how do you drink local (and high quality beer) when most of the craft breweries and brewpubs focus almost entirely on the heavy and the strong?

Quick definition here: light beer is generally promoted and advertised as having fewer calories than regular brew. But I could care less about beer making me fat (I can always give up food). What I'm talking about is what's



The only craft brewer in the country making "light" beer is Minhas in Wisconsin.

known in the business as ABV; that's alcohol by volume. Typical American beer — say, Budweiser — runs about 5 percent. Typical craft brew — say, Anchor Liberty Ale — is about 6 percent. The more serious stuff is even stronger — Lagunitas Maximum India Pale Ale, for example, clocks in at 7 percent.

Typical light beer — say, Bud Light, at 4.2 percent ABV — has almost 20 percent less alcohol than Bud, 30 percent less than Liberty Ale, and only about half as much as some of the more extreme brews.

And for those of us who would rather have four light beers than two Imperial Red Ales (and really — in America, is that even a choice?), the

craft brew pickings are fairly slim. Especially in Northern California.

"You are living in the land of the IPA," Bill Manley, communications coordinator for Sierra Nevada brewery, which makes no lighter beers, told me.

It's not as if we're without choices. Anchor makes a Small Beer (with the leftovers from its brutally strong Barleywine Ale) that comes in at about 3.5 percent ABV, but you almost never see it in stores. The 21st Amendment brewpub makes an excellent Great American Bitter that meets the session-beer standard of less than 4.5 percent. Magnolia makes an English Mild, and there's Stone

CONTINUES ON PAGE 18 »

Beer CONT. »

MOONLIGHT BREWING

Beer drinkers looking for a truly local, truly independent brewery need look no further than this Sonoma County one-man operation. Well-respected brewer Brian Hunt established the tiny business in 1992 and still delivers his keg-only offerings like Death and Taxes black beer, Reality Czeck pils, and Homegrown Fresh Hop Ale himself. Hunt also has been growing a share of his hops onsite since 2003. Santa Rosa. (707) 528-2537, www.moonlightbrewing.com

PYRAMID BREWING COMPANY

One of the first craft breweries to appear on the public's radar, this Seattle-based company also has been operating out of its Berkeley brewery and alehouse since 1997. Until recently, Pyramid operated as a publicly-owned company; now it is part of the Independent Brewers Union. Under this arrangement, the brewery is owned by East Coast brewers Mad Hat but conducts its business as an autonomous unit. The company also has revamped

its image, renaming classics like Pyramid Hefeweizen (now Haywire Hefeweizen) and Pyramid Apricot Ale (now Audacious Apricot Ale) and introducing a host of new offerings — some only available at Pyramid brewpubs. But with locations in Sacramento, Walnut Creek, and Berkeley, that means plenty of access to exclusives like the nitrogenated Draught Pale Ale or the session beer Crystal Wheat Ale. 901 Gilman, Berk. (510) 527-9090, www.pyramidbrew.com

RUSSIAN RIVER

Now based in Santa Rosa, the brewery most famous for its Pliny the Elder Double IPA used to be owned by Korbel Champagne Cellars. Vinnie Cilurzo and his partner bought the business in 2003, but have continued to combine aspects of both industries, including a line of beers that are aged in used wine barrels from local wineries. Look for tasting nights of this special line, nicknamed the "Tion" beers, at pubs like Toronado.

725 Fourth St., Santa Rosa; (707) 545-BEER, www.russianriverbrewing.com

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Beer CONT.

SIERRA NEVADA

The big news surrounding the Chico-based brewery that introduced much of America to Pale Ale is its upcoming Estate Harvest Ale, inspired by the winemaking of its Napa and Sonoma neighbors and made with hops and barley grown onsite. Also exciting? Two collaborations with Maryland-based brewery Dogfish Head — Limb and Life, released on draft this month, and Life and Limb, due out in 24-oz bottles and limited draft in November. 1075 E. 20th St., Chico. (530) 893-3520, www.sierranevada.com

SPEAKEASY ALES & LAGERS

Many beer drinkers gravitate to Speakeasy because of the distinctive, noir-feeling of its packaging and stay for the big, satisfying taste of classics like Big Daddy I.P.A. and Prohibition Ale. Though the Bayview-based brewery's offerings are available on tap and in the bottle all over the Bay Area, we suggest visiting a Firkin' Friday happy hour open house at the brewery from 4 to 9 p.m. every week.

1195 Evans Ave, SF. (415) 64-BEER-1,

www.goodbeer.com

TRUMER BRAUEREI

This Berkeley brewery encompases what's advantageous about imported and local beers. The only non-Austrian outlet for this 400-year-old recipe gets many of its ingredients from its sister company in Salzburg. But bottles, packaging, and, of course, the beer, all are made in the East Bay. What makes Trumer special is a process called "endosperm matching," which means brewers separate the barley husks from the starchy endosperm during milling, then reintroduce them at the end of the process to highlight the warm, toasty flavor of the malt. Trumer also uses a process called *krausening*, a slow, secondary fermentation that helps build natural carbonation. (One reason for its signature glassware is to show off the tiny Champagne-like bubbles.)

1404 Fourth St., Berk. (510) 526-1160

21ST AMENDMENT

This Prohibition-themed South Park brewery has been getting lots of attention lately for its canned craft beers — Hell or High Watermelon Wheat Beer and

Brew Free! Or Die IPA — and for good reason. Though cans are the best way to keep beer fresh (since sunlight can't penetrate metal), convenient for carrying, allowed at locales where glass isn't, and (let's face it) good for shotgunning, the delivery method has long been associated with cheap, watery beer. But this stigma seems to be slowly eroding, thanks in no small part to forward-thinking breweries like 21st Amendment.

563 Second St., SF. (415) 369-0900, www.21st-amendment.com

We realize that this list is only a tiny glimpse at the myriad breweries, alehouses, brewpubs, and better beer bars in and around the Bay Area. Indeed, *Northwest Brewing News* lists more than 100 such places between Bakersfield and Blue Lake — and we're willing to bet there are many more. Check our Web site for information and extended interviews about breweries like Bear Republic, Shmaltz, Thirsty Bear, Triple Rock, and Magnolia, plus recommendations from beer experts at Toronado, City Beer, and Healthy Spirits.

Still think we're missing someone? Let us know. **SFBG**

LIGHT BEER'S PLIGHT

CONT.

Levitation Ale (4.4 percent). But again: check out most liquor stores and none of those are on the shelf.

Across the country, that's starting to change. Lew Bryson, a beer writer and blogger in Pennsylvania, has started the Session Beer Project (sessionbeerproject.blogspot.com) to share information about full-flavored, high-quality brews that don't knock you silly after a bottle or two. "There are more people like us than most craft brewers would credit," Bryson told me.

The term "session beer" comes from England. By some accounts, it dates back to World War II when pubs were only open for short "sessions" so the workers could get back to the munitions plants in a relatively functional state. By Bryson's definition, a session beer has an ABV below 4.5 percent and doesn't overwhelm the party.

There are distinct advantages to lower-alcohol beers. "I was at a session brew festival two years ago and went through six pints in about two hours," he said. "I keep a Breathalyzer in my car, and when it was time to go home, I blew .02" — well within the legal limit in every state in America.

A brewpub near Bryson's house on the outskirts of Philly sells a Belgian ale called Mirage with an ABV of just 2.9 percent. "I can have a couple of pints with lunch and it doesn't blow my entire afternoon," he said.

Yet the reluctance remains. "A lot of brewers, they hear low-alcohol and they think light beer — and that's the enemy," Bryson said.

Mike Riley, marketing director at Anderson Valley Brewing that makes no beer with less than 5 percent ABV, added: "It's one of those stigmas that's gone on for a long time."

In fact, I could only find one craft brewer in the country that actually makes a "light" beer: Minhas Brewery in Monroe, Wis., which makes Huber Light and Minhas Light. "People were asking for it," Gary Olsen, the brewery manager told me. "Our first reaction was, why make something that doesn't taste like anything? But we found out you can make a very good lighter beer."

Yes, indeed. And when Anchor starts making (and marketing) Liberty Ale Light, I promise — I'll give up Bud Light forever. **(Tim Redmond)**

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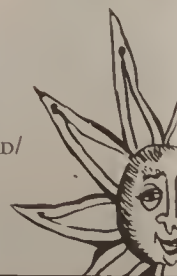


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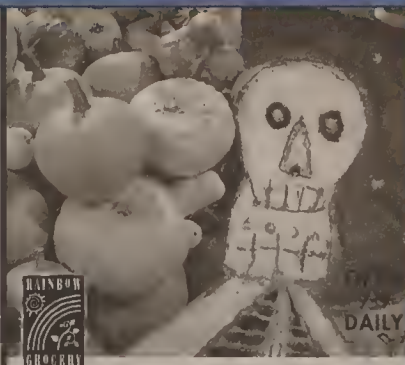
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What if ...

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS Surreally, I find myself a student at Kennesaw State University north of Atlanta. It's weird. Not the least because I am not really of course a student. I'm a guest of the university. Technically I'm a guest of a guest of the university.

Romea is the rock star. I'm a tag-alonger, which suits me. Turns out I am good at tagging along. Sometimes I even say things. For example, I have managed to interject the word "barbecue" into several cuisine conversations, and while they acknowledge it exists, days pass before anyone offers to take us to it. Liberal academic smarty-pantses in the South (or at least here) associate barbecue with Republicans, I find, and therefore don't want any, at worse, or at best consider it a guilty pleasure. To which I say ... well, to which I am speechless, actually.

Being a hanger-onner, I hang on, biding my time in respectful silence and tiding myself over (to the amusement of our hostess) with fried chicken wings from the grocery store deli. Next week in North Carolina, I know, I will have my way. My way = pulled pork and sweet tea.

Speaking of sweet, Romea and me are so increasingly insanely lovingly besmoldered of each other, I don't think we can at this point bear to be apart. There are physical symptoms. And it's so great to be so in love with a writer, but so strange to not be able to read her novels. Not to mention her short stories. One of which I have heard her read now twice, and I've read it on paper, and am just now beginning to get an inkling of what happens.

I know I'm going to be fluent in German one day, but ...

I mean, I feel certain about Romea. About us. I have never been more sure of anything, but ...

Well, her love poems to me she has the decency to write in English, at least, and with all the possible objectivity in the world I can say that they are wonderful, but ...

You know, it could take decades. I could be old, and about to die happy, in love and in German, as I imagine, before I can really really read one of her novels, and ...

I mean, not that it could possibly matter ... not that in fact it isn't half the fun of it, not knowing, but what if ... *what if* I ultimately only then find out that I find her prose slightly somewhat stilted? Or something. I'm just asking.

This afternoon Romea rocks the Goethe Institute in Atlanta. This morning, against the worst odds ever, we sit side by side on our comfy bed in the cozy attic apartment of KSU's International House, her practicing today's reading aloud, in German, me trying to write in English, and about 20 guys in work boots walking with Southern accents on our heads, sliding ladders, scraping shingles, hammering roof nails, staple-gunning ... Outside our window, on the lawn, there's a generator, a table saw, and a 100 percent chance of rain. Thunderstorms, actually. I can't wait. It's going to seem so quiet, so calm, *ka-boom*.

I've danced to a lot of things in my day, but can't quite pick the beat out of this one. Still, I have something to say. It's just going to be hard to understand me over all this racket. One day in Berkeley, I said ONE DAY IN BERKELEY when Vik Wholesale was closed, I mused with the Maze at India Chaat & Sweets over curry goat. Curry goat! Well, goat curry, technically, is what they call it there. And it's \$12.99. Almost all their stuff is more than \$10, which would explain why no one else was eating there.

Oh, but it was so quiet. I could hear the Maze's musings, and he could hear mine, and neither of us had to raise our voice, as I recall. In fact we kind of whispered.

And the curry goat curry was great. But really, why anyone would want to eat there except in an emergency (i.e. Vik's is closed) ... is far, far beyond me.

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THURSDAY OCT. 29

MUSIC

Valient Thorr

Annie's Social Club isn't a huge venue, so beware of flying sweat. Valient Thorr singer "Valient Himself" has been known to shower the audience with a little rock-juice, flicking it about when not actively belting colloquial, clever lyrics about government conspiracies and being from Venus. In addition to their interplanetary concept, the Thorriors crank out some infectious, frantic tunes, melding punk, classic rock, and stoner metal, and their live show is catalyzed by the boundless energy of Mr. Himself, who works three times harder onstage than most of his peers — gotta stockpile armpit ammo somehow. **(Ben Richardson)**

With Early Map, Hightower, Nihilist, and DJ Rob Metal

8 p.m., \$10
Annie's Social Club
917 Folsom, SF
(415) 974-1585
www.anniessocialclub.com

EVENT

Thelonious Monk: The Life and Times of an American Original reading

Hey jazz cat, think you know about Monk? Really? Riddle

me this, Poindexter: how come you ain't hip to Robin D.G. Kelley's new Monk biography, published by the Free Press? It's the first full biography of the man, with full access to the family's archives and dozens of interviews. Kelley has been working for years with Monk Institute founder Thelonious Monk Jr. No other scholar has had such access and support from the Monk family. Well? You were probably too busy playing bongos and huffing the muggles. Lucky for you, Kelley — one of the most eminent scholars on the AfroSurreal — is doing a reading and Q&A at City Lights. Can you pull yourself away from your angst long enough to join us? Solid. **(D. Scot Miller)**

7 p.m., free
City Lights Books
261 Columbus, SF
(415) 362-8193
www.citylights.com

FRIDAY OCT. 30

DANCE

Trey McIntyre Project

In the last dozen years, Trey McIntyre has choreographed dozens of dances proving that ballet can be entertaining without being stuffy. His dances are fast, packed with action, and often witty. Three

years ago, the Kansas-born, Texas-trained choreographer finally took the big step and started his own company. The Trey McIntyre Project is based in Boise, Idaho, because (as he has said) it's a beautiful place to live and the city has given the company a home. But these excellent dancers, including Lines Ballet alumnus Michael Schert, are not in Boise all that often. Now that McIntyre has his own company — rather than just having his work in rep programs — presenters have become more focused on this gifted and genial choreographer. The key piece in the company's San Francisco premiere is the recent *The Sun Road*, inspired by and including video images of dancers and Glacier National Park. **(Rita Felciano)**

8 p.m., \$28
Jewish Community Center
3200 California, SF
(415) 292-1233
www.jccsf.org

EVENT

"Very Postmortem: Mummies and Medicine: A Ghoulish Gala"

Timeless as the sands that blow across the Valley of the Kings, the legend of the mummy's curse has fascinated the West since Howard Carter first broke the seal of Tutankhamen's tomb back in 1922 — giving rise to a bevy of monster movies rang-

ing from the atmospheric Universal classics to horrific modern-day interpretations. Though it's not Hollywood's favorite gauze-wearing ghoul Imhotep, San Francisco's Legion of Honor does indeed have a real-life mummy from ancient Egypt, Irethorrou, which returns to the city after 65 years, accompanied by a host of authentic antiquities for "Very Postmortem: Mummies and Medicine," an exhibit that kicks off with a Halloween party even Boris Karloff would be proud of. Featuring an unbeatably authentic and spooky setting along with demented dancing, drinks, and DJs, this "Ghoulish Gala" should be more fun than you can shake the scroll of Thoth at. **(Sean McCourt)**

8 p.m., \$65-\$85
Legion of Honor
100 34th Ave., SF
(415) 750-3548
www.famsf.org/legion

PERFORMANCE

"Muni Diaries Live! Under the Influence"

"Just another day on Muni, fuckin' Muni." This could be any Fast Passer's mantra, but it has lodged itself into San Francisco's conscience as the opening line in the now-infamous Chinatown beatdown YouTube video. If you have yet to witness the videotaped brawl, then I suggest you head

to the Make-Out Room for "Muni Diaries Live!" where I'm sure there will be at least one retelling. Everyone's favorite transit blog brings the boozy truth with a night of spoken word, musical numbers involving the 3B, and transit-related cheers from the Cock Ts, a burlesque cheerleading squad. And we all know making out leads to limp bus-floor condoms, so Good Vibrations is offering prizes for the best "How did the condom get on the bus?" erotic short story. Wear your best transit costume and celebrate Halloween early with ghouls and crackheads. **(Lorian Long)**

7:30-9:30 p.m., free
Make-Out Room
3225 22nd St., SF
(415) 647-2888
www.makeoutroom.com

SATURDAY OCT. 31

FILM

The House on Telegraph Hill

As any film fan knows, the "house" of a scary-movie title is mos def not a place you wanna go: *The Old Dark House* (1932); *House on Haunted Hill* (1959); *Last House on the Left* (1972); *The House By the Cemetery* (1981); *House of 1,000 Corpses* (2003) — not to mention *Don't Go in the House* (1980), probably the

most exacting argument ever against entering strange dwellings. It's time you found out we've got one of those bad places right here in San Francisco: *The House on Telegraph Hill*, a 1951 film noir directed by Robert Wise. Though it's not really horror, per se — leave that to Wise's *The Haunting* (1963) — it does involve suspense, identity theft, and murder, plus the added bonus of Oscar-nominated art direction. PS: *Telegraph* co-features with 1974's Cesar Romero-starring "oral scare film," *The Haunted Mouth*. Open up! **(Cheryl Eddy)**

8:30 p.m., \$10
Oddball Films
275 Capp, SF
(415) 558-8117
rsvp@info@oddballfilm.com
(RSVP required due to limited space)

PERFORMANCE

ShadowLight Theatre

In the Bay Area, we're lucky to be surrounded by all manner of theater companies — and among the most unique is ShadowLight Productions, founded by Larry Reed, one of few Americans to be an expert in traditional Balinese shadow puppetry. ShadowLight is currently performing *Ghosts of the River* (see www.shadowlightghosts.org for details) and putting on a special free



Halloween event for fans of old-world entertainment: *The Metamorphosis of Karaghiozis*, with Greek shadow theater performer Leonidas Kassapides. This folktale set during the Ottoman Empire offers imaginative storytelling with magical shadow trickery — eye candy treats for the young and old. (Jana Hsu)

7 p.m., free
Union Square
Powell at Geary, SF
www.shadowlight.com

EVENT

"Journey to the End of the Night"

Have you ever fantasized about getting chased through San Francisco's piss-stained alleys, up and down its elevated terrain, or between its many interstices by zombies or some other form of the undead? Or maybe you're just looking to abort that sugar baby you conceived after gobbling up an entire bowl of candy corn and Tootsie Rolls? Either way, this Halloween the urban provocateurs of SFZero invite you to stop waiting for the H1N1 apocalypse and play with your city's geographical possibilities. Treating the city as a haunted funhouse, and implementing the good ol' Situationist-inspired urban rearranging tactic of the *dérive* — in this case, the hyperactive *dérive* — partici-

pants are promised new perspectives of SF's spaces and peoples. (Spencer Young)

7 p.m., free
Starts at Steuart between Market and Mission, SF
www.sf0.org

SUNDAY NOV. 1

MUSIC

Possessed
Possessed has been through enough lineup changes and break-ups to scuttle six lesser bands, but the San Francisco legends are still gigging. Often credited with inventing death metal, their 1985 album *Seven Churches* (Relativity/Combat Records) was a pivotal moment in heavy music's development, inspiring a whole generation of fleet-fingered guitarists and grunting, guttural vocalists. Though original member Jeff Becerra is now surrounded by a cast of relative unknowns, those wanting to bathe in a bit of Bay Area headbanger history would do well to check out this pioneering band. (Richardson)

With Impaled, Sadistic Intent, Witchaven, and DJ Rob Metal
6 p.m., \$25
DNA Lounge
375 11th St., SF
(415) 626-1409
www.dnalounge.com

MUSIC

Día de los Muertos Family Concert

Mexican folklore tells us that this time of year, when the fall chill begins to sharpen and nights begin to lengthen, is primo visiting time for departed souls. For the pains they took making the commute, tradition — and good manners, really — mandates that we show them a good time. Ghost hosts in the know haunt the San Francisco Symphony's yearly family concert, where 29-year-old conductor/breaker of glass ceilings/hottie Alondra de la Parra will be leading a performance of Saint Saëns' "Carnival of the Animals." *Like Water For Chocolate* author Laura Esquivel will also be on hand to share verse in the form of *calaveras*, playful epitaphs that roast the living. Pre-show festivities include Mayan dancers, altar displays by the Mission Cultural Center for Latino Arts, a sugar skull-making demonstration, and colorful tissue paper like you wouldn't believe. (Caitlin Donohue)

1 p.m. (concert starts at 2 p.m.), \$15-\$65
Davies Symphony Hall
201 Van Ness, SF
(415) 503-5474
www.sfsymphony.org

MUSIC

Pamela Rose

Finish your weekend with a creamy order of yellowtail sashimi as you listen to a varied gathering of music, courtesy of chanteuse Pamela Rose and the songwriters highlighted on her new album, *Wild Women of Song: Great Gal Composers of the Jazz Era* (Three Handled Records). Rose, who grew up in Los Angeles in the 1970s and honed her talents at singer-songwriter nights at the Troubadour nightclub, serenades with an eye toward history, highlighting writers like Dorothy Fields ("A Fine Romance") and Doris Fisher (Billie Holiday's "That Ole Devil Called Love"), as well as her own tunes. (Hsu)

7 p.m., \$22
Yoshi's San Francisco
1330 Fillmore, SF
(415) 655-5600
www.yoshis.com

TUESDAY NOV. 3

MUSIC

Broadcast

British electronic-psych Warp Records band Broadcast rarely tours its disjunctive, ethereal sound. This is likely due to not having released new material since 2005's *Tender Buttons*, an album that is simultane-

ously schizophrenic (being loyal to the Gertrude Stein lifted title) and infectiously poppy — a sound you can freak out and dance to but shouldn't be confused with "freak dancing." In preparation for its upcoming full-length, it has teamed up with Ghost Box label owner Julian House to release a teaser "mini-album" curiously titled *Broadcast and The Focus Group Investigate Witch Cults of the Radio Age*. Returning to its earlier discombobulated sound, these mostly one-minute songs (23 of them) haunt, bleeding the shadows of October into November. (Young)

With Atlas Sound and Selmanaires
8 p.m. \$16
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.gamh.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) Mummy's the word at the "Ghoulish Gala" (see Fri/30); (2) jazz great and biography subject Thelonious Monk (see Thurs/29); (3) all aboard "Muni Diaries Live!" (see Fri/30); (4) Valient Thorr rocks your face (see Thurs/29); (5) dare ye take the Journey to the End of the Night? (see Sat/31); (6) *The House on Telegraph Hill* (see Sat/31); (7) Leonidas Kassapides poses with shadow puppets (see Sat/31); (8) a dancer from the Trey McIntyre Project (see Fri/30); (9) singer Pamela Rose (see Sun/1); (10) conductor Alondra de la Parra (see Sun/1)

"MUNI DIARIES LIVE" IMAGE BY TROY HOLDEN
VALIENT THORR IMAGE BY GARY COPELAND
JOURNEY TO THE END OF THE NIGHT IMAGE BY THOMAS LOTZE

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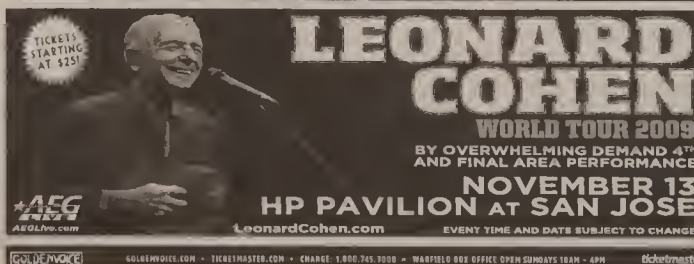
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arts + culture

Why the long face, H.P. Lovecraft? Your influence hangs over classic aural assaults by (counterclockwise) Black Sabbath, Metallica, Sleep, and even a band named after you.



Lovecraft, baby!

Horror in music is still as easy as H.P.

By Tony Papanikolas
arts@sfbg.com

Lovecraft is a resonating wave. He's rock and roll.

— Neil Gaiman, "Concerning Dreams and Nightmares," *The Dream Cycle of H.P. Lovecraft: Dreams of Terror and Death*

LIT/MUSIC Howard Phillips Lovecraft (1890-1937) attributes most of his fiction's cosmology to the apocryphal *Necronomicon*, an ageless sort of anti-Bible

that describes a universe of unfathomable strangeness superimposed over our own. Not content with obscurity, this alternate reality tends to extend its clammy tendrils into our collective line of vision, yielding all sorts of therapy-necessitating results. Of course, the *Necronomicon's* legend overshadows its reality. Yet in the kind of self-reflexive twist the famously anti-modern writer would have probably hated, the tome's enduring mystique acts as a summation of his own work's post-pulp shelf life.

Lovecraft never got a chance to see it happen, but the spawn of his fevered imagination has been consistently reproduced in all sorts of geek media, from role-playing

games to plush dolls. Some of the most interesting representations of the reclusive author's output, however, come from the realm of loud-ass rock music, another modern contrivance Lovecraft would have almost certainly despised.

The first instance of Lovecraft's legacy infiltrating rock music seems to be with the late-1960s psychedelic folk outfit known as, appropriately enough, H.P. Lovecraft. This group took after the sense of fantastic spaciousness conveyed in its namesake's oeuvre, meandering in dreamy walls of sound that circumvent any buried unease without actually going anywhere. "At the Mountains of Madness" from 1968's *H.P. Lovecraft II* (Phillips) spends five or so minutes layering organ arpeggios, vocal harmonies, and a collage of period echo effects into one of the better musical approximations of a lava lamp — a languid sonic pattern that's fun to lose yourself in for a while, before you realize the shifting plasma is never going to do anything crazier than its mannered glass walls will allow. It was a promising start, but the essential menace of these unexplored worlds seemed to intimidate the band, like the intrusive pang of fear that could send even the most cosmic of folk-rock trips spiraling

into twisted Syd Barrett territory. It would take a group with a special predilection to the macabre to help steer Lovecraft-rock towards reaching its full potential.

By the early '70s, H.P. Lovecraft and its like were devoured by the cyclopean (to borrow H.P.'s favorite adjective) Black Sabbath, whose *Black Sabbath* (Warner Brothers, 1970) pays homage to the neurotic master with the typically sinister power-groove of "Beyond the Wall of Sleep." In what should come as no surprise to anybody familiar with the Birmingham, England four-piece's career arc, the doom gods immediately honed in on the potential psychedelic allegory of Lovecraft's work. While the "deadly petals with strange powers" are the focal point of Ozzy's lyrics, Geezer Butler's snakelike bass line adds a decidedly mysterious undercurrent to the track, like some implicit ghoulishness is being mercifully withheld from the listener. (Sabbath acolyte Sleep would pick up where its primary influence left off. "From Beyond," from 1992's *Sleep's Holy Mountain* [Earache] eschews Butler's measured playing, allowing Al Cisneros's bass tone to swell to neutron star proportions. Likewise, lyrical allusions to "planetoids soaked in rays of electric light" and the approaching "stoner caravan from deep space" have an affinity with the author's sprawling, pulp-lyricism rather than his feel for claustrophobic menace, the norm for most other Lovecraft-inspired songs.)

Metallica puts this strategic withholding to use in *Ride the Lightning's* (Megaforce, 1984) "The Call of Ktulu," a sprawling, misspelled instrumental tribute to Lovecraft's beloved cephalopod-head. With its hypnotically creeping guitar theme, the album's epic closer mirrors the arch of the typical Lovecraft narrator's psyche — a curious unease that gradually swells to a crescendo of madness — while doing justice to the cadence of Lovecraft's baroque language. The absence of vocals is part of why the track is so effective. By stripping away the inevitably sub-Lovecraft lyrics, Metallica allows the listener to be absorbed by the brooding tone rather than any deficient attempts at reproducing content.

Like Black Sabbath and Metallica before them, countless heavy metal acts past and present have been fascinated by the worlds and creatures described in H.P. Lovecraft's labyrinth of fiction — Morbid Angel's prized shredder Trey Azagthoth even modifies one of the more formidable creature's monikers for his stage name (and in another parallel, gives death metal some of its most batshit-dissonant solos.) But one notable band of Lovecraft acolytes comes from the seemingly incongruous world of British punk.

The iconoclastic (read: fucking weird) Rudimentary Peni and their 1988 LP *Cacophony* (Himalayan) eschew the subtlety of some of

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Horror CONT.

their peers in the Lovecraftian rock canon and go straight for the brainstem. While others withhold (to varying degrees of effectiveness), Rudimentary Peni overload. As a concept album, *Cacophony* is as much about Lovecraft's psyche as it is his literary creations. Nick Blinko uses the senseless feedback of his guitar amp, coupled with schizophrenic, mumbled vocals, to create a supremely ugly conflation of fiction, biography, and amateur psychopathological diagnosis.

A far cry from the static kaleidoscope of sound employed by canon forefathers H.P. Lovecraft, Rudimentary Peni's use of layered tones and effects spirals inward with single-minded intensity. Standout songs like "The Horror in the Museum" and "Zenophobia" tenuously adhere to the sing-along, pogo-conducive structure traditionally associated with British punk. Yet closer listening reveals these barely stable hooks to be composed

of a vast latticework — not unlike the album's disturbingly detailed, fractal-like cover art — of dissonant string-bends, amplifier squeaks, disjointed basslines, and a persistent, barely intelligible whisper that seems to work itself into the fiber of the guitar tone.

The result is a funhouse doppelganger of the multilayered production of the group's unlikely 1960s ancestor. *Cacophony* appears to be about crafting some kind of stable impression of the man, but the Peni make a point of never letting the components fully fit together. Instead, we are left with a virtual echo chamber of Lovecraft's imagination, wherein the scraps and fragments of his writings and real-life neuroses intermingle and inform each other without ever coalescing. In spite of the band's unmerciful approach, there's a feeling of being denied the full effect of some unspeakable horror. But this horror is strictly cerebral, a glimpse at the madness that looms over Lovecraft's work like one of his own reasonless "Other Gods." Happy Halloween, big guy! Eeyagh! **SFBG**

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KNOW THE UNKNOWN: A NEW DOC EXPLORES LOVECRAFT'S LASTING INFLUENCE

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Lovecraft: Fear of the Unknown (Cinevolve, \$24.95) is stylistically pretty ho-hum, especially for a film about one of the most creative minds in supernatural horror fiction. Talking heads and slow pans over illustrations do most of the heavy lifting, since the author, who died in 1937, apparently didn't leave behind much in the way of photographs, recordings, diaries, or relatives. Still, the film offers an informative experience. For a guy obsessed with Old Ones and tentacled beasts, H.P. Lovecraft's life was a fairly prim and stuffy affair: raised by a smothering mother whose old-guard family had fallen on hard times, he rarely strayed from his beloved Providence, R.I. He was a social misfit, a known xenophobe, a lousy husband, and too proud to take a pay-the-bills job (ghostwriting was as low as he'd stoop).

His imagination, however, was anything but ordinary. An early interest in paleontology and astrology informed his later work, which usually ended up being published in *Weird Tales* magazine for paltry sums ("The Call of Cthulhu" is said to have netted \$165). Though his baroque, adjective-happy writing is gently mocked by the doc's contributors (Neil Gaiman pokes fun at Lovecraft's overuse of words like "gibbous"; Guillermo Del Toro calls his style "incredibly anal-retentive"), his use of mood is highly praised (John Carpenter notes that the narrators of Lovecraft's tales "start terrified and end terrified.") In life, he may not have reached a wide audience — as the film points out, in the early 20th century science fiction was far more marginalized than it is today. But the eagerness of Gaiman, Del Toro, Carpenter, Stuart Gordon, and other celebs to chime in here — along with Lovecraft's shots of fan-friendly merch, including Cthulhu bedroom slippers — suggests the author of "The Outsider" has forever transcended the fringe. (Cheryl Eddy)

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Ghostly hardware

Neo-goth and retro and contempo horror music pulse forth

By Johnny Ray Huston
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MUSIC Be aware — from new albums by Cold Cave to reissues on Minimal Wave, neo-gothic strains are in the air. Take one listen to the debut album by Demdike Stare. 'Tis the season of the witch, but the spells cast by the 11 tracks on *Symbiosis* (Modern Love) will last well past Halloween to contend on Top 10 lists. Mancunian pair Miles Whitaker and Sean Canty tap into the oft-latent creep factor of dub and the vast darkness of techno, incorporating metal and film scores into those genres' expansive space to create a distinctively present haunted sound. Neo-goths tend to have better aesthetics than their forebears, and this is the case here, as Whitaker and Canty pay homage to a classic 1922 cult film on witchcraft ("Haxan Dub"; "Haxan") and name their group after 17th-century reputed witch Elizabeth Southern. *Symbiosis* is not without humor, though, particularly on "Entwistle Hall" (where moaning gives way to a climactic shriek) and "Trapped Dervish," which sounds exactly like its title.

Canty of Demdike Stare's day job is at Andy Votel's Finders Keepers label, the renowned crate-digging — grave-robbing? — label

that recently unearthed *Dracula's Music Cabinet* by the Vampires of Dartmore. A kitschy pre-krautrock oddity, that album adds quantity if not quality to the growing shelves of library music celebrated by the likes of Jonny Trunk, whose Trunk label has brought back the soundtracks of films such as *Blood on Satan's Claw* (1971) and the original *Wicker Man* (1971). Connections between incidental and soundtrack music of the past and electronic musicians of the present are further — and better — underlined by *Terror* and *Prey*, the first releases by Muscovitch Music, a new label established by Joel Martin, who, along with Matt Edwards of Radioslave, is half of the neo-exotica act Quiet Village. The better of the pair of film soundtracks by Ivor Slaney, *Terror* favors cold wave minimal electronic flourishes over generic rock. Made in 1978, the movie itself stars Tricia Walsh, who recently had a renewed splash of fame as the bug-eyed "YouTube lady" ranting about her soon-to-be-ex-husband's many infidelities.

Terror's director Norman J. Warren aimed to create a no-budget British answer to Dario Argento's 1976 Italo horror vision *Suspiria*. The influence of Argento and his pet group Goblin hangs heavy over contemporary horror-tinged electronic music, from the solemn rock-oriented efforts of Pittsburgh duo Zombi to, most recently, the



Demdike Stare lures an occult following.

comedic *Horror Disco* (Bear Funk) by Bottin. Bottin taps into the fact that Goblin's Claudio Simonetti was a top creator of Italo disco, and also crafts an Italian answer to the cult games of France's Black Devil Disco Club.

Neo-goth and horror music is an international phenomenon, ranging from the Knife in Sweden and Bottin in Italy to the U.S., where Philadelphia's Cold Cave resides. *Cremations* (Hospital Productions) compiles parched, nihilistic alienation odes from Wisely Einhold's early EPs, such as "Sex Ads," but it's *Love Comes Close* (Matador) — with ex-Xiu Xiu member Caralee McElwyo brought into the fold — that connects as Cold Cave's crossover move, the type of recording that will bring the trend to the mainstream. Yet in invoking Sisters of Mercy, Cabaret Voltaire,

and Pornography-era Cure, *Love Comes Close* is not alone this year: the criminally ignored *Chatterton* (Systematic) by American-expat-in-Germany Chelonis R. Jones did so back in the spring, while updating Golbin's *Suspiria* death drums on "Rehabilitation."

Still, England may be the current ground zero for neo-goth and retro and contempo sounds of horror, thanks in part to Demdike Stare, and to Trunk, Finders Keepers, and other labels. The latest spectral proof is *Broadcast and Focus Group Investigate Witch Cults of the Radio Age* (Warp). The Broadcast and Focus Group collaboration is a playful cousin of *Symbiosis* and a 21st-century musical answer to Bryan Forbes' 1964 film *Séance on a Wet Afternoon*. Here, there, and everywhere, the ghosts aren't just in the machine, they're running it. **SFBG**

FOXY LADY: VICTOR PELEVIN SERVES UP A SEXUAL ODYSSEY STARRING RUSSIAN SUPER WEREWOLVES

LIT A Hu-Li appears to be your run-of-the-mill lascivious 15-year-old prostitute in modern Russia. She does all the things professionals who cater to the discerning international pedophile do. What are those things? Well, she posts ads on the Internet that read:

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In other words, A Hu-Li flagellates the middle-aged intelligentsia who answer her siren's call. She likes riding her bike, loves Nabokov, and is still a bit

hung up about being a virgin. Pretty typical right?

How about this? A Hu Li is a 2,000-year-old, shape-shifting werewolf from ancient China who uses her bushy tail to hypnotize men and absorb their life force. That grab ya? The title of Victor Pelevin's latest is *The Sacred Book of the Werewolf*, the increasingly intriguing A-Hu Li is our narrator, and the book has little to do with anything I've just written. A Hu-Li is a member of a race of werewolves who appear to be 15-year-old girls, when they are in fact neither. They cannot die; do not bathe; and never need to eat food, as long as they can feed on the sexual energy of the "naked apes" they have been doomed to interact with for seemingly all eternity. Their tails enable them to sap the energy of their prey while convincing them that they are fulfilling their greatest sexual fantasies. As such, they gravitate toward sex work, and have since time immemorial. Naturally, thousands of years doing the same thing as civilizations rise and fall can leave an immortal netherworld creature cynical and with a lot of time on her hands. Our narrator fills it by seeking

enlightenment. Might as well.

Until she meets Alexander, that is, a Wagner-addicted werewolf who ranks high in the Russian Secret Service. What follows is one of the most hilarious and horrific courtships to come out of the former bloc. But guess what? *The Sacred Book of the Werewolf* isn't about that, either.

Victor Pelevin may be a literary genius. He is definitely a tricky malcontent. He has written one of the most spiritually satisfying novels ever about wily werewolves, interspecies sex, kleptocracy, and the joys of methamphetamines. In fewer than 400 pages, he manages touch on the finer points of sages from Nietzsche to Lao Tzu as A-Hu Li and Alexander seek the highest state of their kind ... super werewolf. Sound silly? That's because it is. It's also pretentious, perverse, puerile, and exasperating. Yet none of that stops it from saving your sullied soul. Sticky fur and a dash of satori — what more could you ask for on Halloween ... candy? **(D. Scot Miller)**

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Nobuo Nakagawa's creepy classics include *The Mansion of the Ghost Cat* (1958).

Beasts from the east

JAPANESE HORROR Prior to 1960's *Psycho*, American horror had gotten pretty silly — dominated by drive-in cheese like *I Was a Teenage Werewolf* (1957). In Japan, however, Nobuo Nakagawa was directing straight-faced supernatural tales of formal elegance, surreal imagery, and, for their era, sometimes surprisingly graphic content.

After Nakagawa left exploitation-oriented studio Shinto in 1962 he seldom returned to horror. But the films he made during this peak period, while still relatively little-known in the West, are now considered a major formative influence on the J-horror explosion that in turn greatly influenced U.S. horror in recent years.

Other Cinema's Halloween program brings a presentation on Nakagawa's legacy by Patrick Macias. The former *Guardian* contributor is the editor of the magazine *OtakuUSA*, a blogger, and author of books including *TokyoScope: The Japanese Cult Film Companion* (VIZ Media LLC). Currently splitting time between SF and Japan, he checked in from Tokyo before flying in for the show.

SFBG These Nakagawa films like *The Mansion of the Ghost Cat* (1958), *The Ghost of Yotsuya* (1959), and *Jigoku* (1960) all seem to involve vengeance wreaked from beyond to punish the sins of the living. Does that reflect particular Buddhist precepts?

Patrick Macias I'm not expert on Buddhism, but that's often the way the cookie crumbles in Japanese horror films. Revenge from beyond the grave and rough justice

really are the coins of the realm.

SFBG Yet that karmic justice sometimes seems skewed. For instance, in *Jigoku* the hapless protagonist is sent to hell after a trickster character involves him in depravity and violence that aren't at all his fault.

PM Yeah, karma — and the movie — is kind of weird like that. *Jigoku* is almost like a Jack Chick tract in the sense that it takes place in a universe that is cruel and unfair to an almost absurd degree, right up until the last reel. That's entertainment, I guess.

SFBG *Jigoku's* widescreen color bellscapes are incredible. Why was it a commercial failure at the time?

PM Most people during the so-called Golden Age of Japanese film, from the 1950s to the mid-'60s, just wanted to see comedies about wacky office workers, samurai flicks, and action films. By comparison *Jigoku*, with all that splatter and religious horror, was a tough sell. I think it was a case of the right movie at the wrong time. Its current status as a masterpiece of Japanese horror backs that up.

SFBG How can we see Nakagawa's influence in modern J-horror?

PM Japanese horror tends to draw from the same set of traditions, folklore, and religious belief. But Nakagawa's maverick use of color, gore, and special effects really mark the beginning of modern Japanese horror cinema, so in that sense his influence, like bad karma, is really inescapable. (Dennis Harvey)

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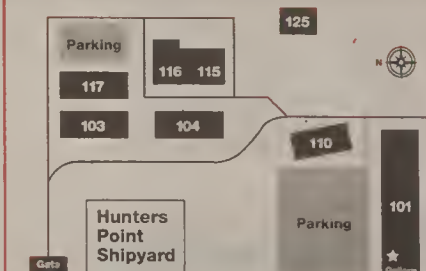
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Jasmine, Brook, Bldg. 101, #2412, Wearable Art/Jewelry
Jessen, Carol, Bldg. 101, #2113, Painting
Jiang, Wayne, Bldg. 116, #22, Painting, H
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Welch, Audrey, Bldg. 101, #1423, Painting, H
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Serene velocity

Blues Control's mobile minimalism

By Max Goldberg
arts@sfbg.com

MUSIC Blues Control is an instrumental rock band, but don't hold that against them. The extended compositions and caterwauling guitars and keyboards may suggest post-rock bloat, but unlike many of their voiceless brethren, the duo knows that freedom is found in limits. Their crafty deployment of prerecorded loops and particularized live effects has etched a signature sound that's at once distinct and nostalgic. They're one of those mood ring groups that summons a whole lineage of avant-garde rock without exactly adhering to any one dominant influence. Pretty good, considering it started as a lark: needing an alter ego to protect their collaboration as Watersports from overexposure, Russ Waterhouse and Lea Cho fabricated Blues Control. Both projects were born under the sign of *kosmische*, but the newer songs refocused the drone zone with coagulating tape loops and surprisingly friendly melodies. Hype soon followed.

If the duo's name comes off as an unfortunate nod to the many non-black blues units over the years (whether Breakers or Brothers, a Project or an Explosion), the smirk stops there. You can find any iteration

of psych-rock in their origami structures, but Blues Control is always playing itself. When I talk with Waterhouse on the phone from Ithaca, N.Y., where he and Cho are on tour, he discusses his aversion to the hollow games of genre signification that were in vogue in the 1990s — a significant disclaimer, since their most recent release, *Local Flavor* (Siltbreeze), is their most ranging yet.

"The basic principles and methods of working have basically remained the same since the beginning," says Waterhouse, but *Local Flavor* benefits from new attention to texture and sequencing. The quartet of songs traverses carefully arranged prog-rock ("Good Morning"), Coltrane-colored mystical jazz ("Rest on Water"), a prismatic dance groove ("Tangier"), and a *Bitches Brew*-worthy cauldron of ethereal tones, dubby sidesteps and angry guitar ("On Through the Night").

These different encounters with psychedelia are nested within disarmingly crude nuclei of borrowed rhythms and spectral melodies. Throughout, the distinct processes of jamming and collage are placed in productive conversation. It's drug music without the inflated ego, a structuralist take on the basic rock furniture. When the core heats up, as on "Tangier," Blues Control is close to perfect. Beginning with a breathy Casio loop, everything about the eight-minute track is percussive.



No current instrumental rock band is as tangy as Blues Control, a duo that navigates the drone zone with great finesse on *Local Flavor*.

A mashed, pulmonary beat hugs the centrifugal melody, while guitar and keyboard flares illuminate the elastic membrane stretching the song's surface. Halfway through, after several exuberant plateaus, the rhythm scatters into double and triple-timed graininess, and the Michael Rother-like vapor trails spiral into their own repeating figures. Moment-to-moment, the composition seems unchanging and mantra-like; skipping around reveals a remarkable, covert movement.

Not all of *Local Flavor* burns so bright. The horn-laden riffage concluding "Good Morning" is particularly Phishy, but it's a small misstep next to the dreamy gorgeousness of a track like "Paul's Winter Solstice," from last year's Christmas single for Sub Pop. I'll leave it to the historiographers to explain why so many of the most interesting interpretations of rock music have come from duos over the last decade, but Blues Control undoubtedly figures into the argu-

ment for a mobile, minimalist muse.

"With this tour, we're trying to follow through on some opportunities," Waterhouse explains. "A lot of people have told us we should come out to California because we would do well out there." The duo recently relocated from Queens, N.Y., to Virginia, but the people who recommended California were right on: with a group so equitably split between blissed-out drones and garage tactility, how could San Francisco not swoon? **SFBG**

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TEENY TINY

THEATER A reunion between Berkeley Rep artistic director Tony Taccone and playwright Tony Kushner is a notable event. This is a relationship that goes back to the original production of *Angels in America*, after all. Currently up:

Tiny Kushner. The amusingly self-effacing title, however, flagging an evening of short works by still one of the biggest names on the American theatrical landscape, ends up disappointingly prescient.

Flip Flop Fly! concerns a postmortem lunar encounter between two eccentric female historical figures: American entertainer and self-styled interplanetary composer Lucia Pamela (Valeri Mudek); and the Hitler-loving Queen of Albania (Kate Eifrig). The meeting delivers little more than a fairly tired clash between a naïve but boundlessly imaginative American and a crustily authoritarian European, climaxing in a Mel Brooks moment of musical harmonizing.

Next comes *Terminating or Sonnet LXXV* or

"*Lass Meine Schmerzen Nicht Verloren Sein*" or *Ambivalence*. *Terminating* is a high point, witty and wisecracking, in a *New Yorker* sort of way. *Terminating*'s clever riffing on love and our existential, species-defining "ambivalence" also comes buoyed by J.C. Cutler's terrific turn as former patient Hendrick, a slovenly yet charming manic trying to worm his way back onto the couch, and into the bed, of his rattled lesbian analyst (an equally solid Eifrig).

Then comes the interminable *East Coast Ode to Howard Jarvis: a little teleplay in tiny monologues*, a facile comedy concerning a tax evasion scheme rifling through the lower echelons of New York's state bureaucracy, generated from afar by a cartoonish white supremacist with what he considers the mother of all tax loop holes. The wearying, jaggedly-paced series of scenes features a large set of social and ethnic caricatures by Lichtscheidl (who is dutiful but not quite up to the task) set against a backdrop of print-heavy IRS forms that, as a text, frankly begins to look no less interesting than the one being performed.

Also thin is *Dr. Arnold A. Hutschnecker in Paradise*, another light take on potentially weighty themes in a fanciful setting, this one affably shared by a thousand-eyed "recoding angel" (Eifrig) and Nixon's old shrink (Cutler).

If the evening means to showcase the breadth of Kushner's work, there's actually small reward in its repetitious themes and gestures — but, rather than highlighting larger, probing concerns, they instead feel like deeply grooved habits of form and rarely give rise to anything very inspired. The marked exception is the last piece, *Only We Who Guard the Mystery Shall Be Unhappy*, which, while problematic and dated, has the merit of being truly angry and at least fitfully commanding in its encounter between Laura Bush and a group of dead Iraqi children in heaven on the eve of the Iraq invasion. Here the play and playwright have something to voice and it carries. **(Robert Avila)**

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Pop goes Bay Area rock once again, thanks to groups like Brilliant Colors, which adds to the phenom with a new album on Slumberland. Madonna (yeah, the one in the pic on the right) almost rhymes with phenomenon. | BRILLIANT COLORS PHOTO BY DAVID ARMSTRONG

Girls, girls, girls

By Kimberly Chun
arts@sfbg.com

SONIC REDUCER Ladies first.



As pop's lads rotate in and out of the dawg house — and Lil Wayne pleads guilty to gun possession and Chris Brown decides to “Crawl” — the time has come for the XX-chromosome set to rise to the occasion: Girls, girls, no pushing, shoving, or elbows to the knockers. Just kick it on record, all ye femme talents, past, present, and future.

Tomorrow — and yesterday — is the way for the all-girl Brilliant Colors. Spend a little quiet time with the SF threesome's bracing, brief, brand-spanking *Introducing* (Slumberland), and let the Ramones-y distortion rumble and tumble till you're completely prepped for the sweet-tart twee revolution in full effect with labelmates like the Pains of Being Pure at Heart, the Mantles, and Summer Cats. Yes, Flying Nun's twirling primitivism and an early punk naïvete that tags both Half Japanese and Huggy Bear, as well as a purity of ultra-lo-fi sound and singularity of concept, will take BC far. It's low key but brilliant in its own way: viva la Bay girl-band revolution.

“Aiiiii!” That's the sound of Madonna in the play zone, in full celebratory mode, on the now sorely dated-sounding “Ray of Light,” smack in the center of the first disc of *Celebration* (Warner Bros.), the newly remastered greatest-hits comp cherry-picked by M'lady and her fans. Now that's the cry of an icon. *Project Runway*'s star-struck, untutored Christopher Straub was flying his

freakily clueless flag when he recently raved of Christina Aguilera, “She's an icon!” Despite “Beautiful,” the petite ex-Mickey Mouser isn't quite among the ranks of the veneration-worthy (especially after her *Runway* appearance in a cliché Halloween-ready platinum wig).

Madonna, however, remains rich with symbolism, themes, and variations, worthy of dissection — she's always striven for more than mere chart-topping ack-shun, and *Celebration* draws from a deep well of work, silly or no. You can trim a third of the tunes on the 36-track compilation, which sports a cover that brashly appropriates Andy Warhol's Marilyn Monroe, and still have enough ear-teasers and ideas to qualify for canonization — even as a tiny-town chorus of itty-bitty backing robots bleat, “I heard it all before! I heard it all before! I heard it all before!” on “Sorry.” Fifty-one years young — with arms that look alternately enviable, emancipated, and emaciated — Madonna is waving her label farewell with this nail in the coffer of the \$408 million Sticky and Sweet Tour. Only two numbers, “4 Minutes” and “Miles Away,” are culled from her most recent studio full-length, *Hard Candy* (Warner Bros., 2008). Tacked on are the new dancefloor-hailing “Celebration” and “Revolver,” with Lil Wayne and its prescient references to the rapper's gun charges and its vocal cribs from Rihanna.

How does Mad's seemingly throwaway pop stand up so many years along? Why bother gathering these songs in one/two places for the third time? *Celebration*'s first tracks — “Hung Up,” “Music,” and the surprisingly resilient “Vogue” — make a powerhouse aerobic class troika. “Like

a Virgin” feels fun and faintly fresh, while “Into the Groove” suffers from oversaturation. “Like a Prayer” seems less subversive, sans video, and more overworked than one might recall, and “Ray of Light” rings especially awkward in its forced glee. Still, the synth-rocker “Burning Up” is delightfully cheesy-cool, and “Secret” and “Borderline” glow with unexpectedly solid pop craft — though, wait, did Madonna actually ask for “more tuna” — “mucho maguro” — on “Sorry”?

Speaking of Japanese morsels, pass the beat and throw in a slew of “Ai”s, “Eya-eya”s, and other assorted vocables while you're at it, when it comes to OOIOO's gloriously raucous *ARMONICO HEWA* (Thrill Jockey). The sixth album by the all-woman unit organized by the Boredoms' Yoshimi is a dizzyingly deep swirl of tribal drumming and mechanistic guitar blurt (“Uda Hah”), awash with elastic synths (“Ulda”) and leaping, lilting girlish vocals that point to the breath as the way of all things (“Kōjo”). Here, OOIOO manage to be beautiful and wild at exactly the same time. **SFBG**

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Anti-doofus agenda

Amiri Baraka keeps it real about America in the Obama era

By D. Scot Miller
arts@sfbg.com

LIT/MUSIC With influences ranging from the Cuban Revolution and Malcolm X to musical orishas such as Ornette Coleman, John Coltrane,

Thelonius Monk, and Sun Ra, Amiri Baraka is renowned as the founder of the Black Arts Movement in Harlem in the 1960s that became, though short-lived, the virtual blueprint for a new American theater aesthetic. The movement and his published work — such as 1963's signature study on African American music *Blues People* and the same year's play *Dutchman* — practically seeded "the cultural corollary to black nationalism" of that revolutionary American milieu.

Baraka lives in Newark, N.J., with his wife and author Amina Baraka; they have five children and head the word-music ensemble Blue Ark: The Word Ship and co-direct Kimako's Blues People, an art space housed in their theater basement for some 15 years. I spoke with him on the eve of an upcoming visit.

SFBG What brings you to the Bay Area this time around?

AMIRI BARAKA We're doing two sets at Yoshi's with Howard Wiley. Those are the kinds of musical things we have a nice time doing. I hope to bring the poetry and music to Oakland, San Francisco, and Los Angeles. And I'm giving a talk at the library.

SFBG What will you be discussing?

AB Obama and his first 10 months, based on an essay I wrote a few months ago called "We're Already in the Future." I support Obama and I think that the people who supported him initially should keep supporting him because they are forgetting the huge difficulty he faces. This society, they don't want any kind of change. They do not want him, first of all. Only 43 percent of the white people even voted for him, and a lot those people resent the fact that white America is now mulatto. That election proved that it's not white America, it's multinational America, so they've set up this roadblock to almost anything he does.

Anytime you can, you see how doofus Americans are, to oppose their own quality of life improvement, their own health care. They'd rather mope along with little health care or none simply because the corporations have convinced them it's bad for them



Amiri Baraka: "The media is just absurd, with Hannity, O'Reilly, Beck, Rush Limbaugh. If they're not racist, there is no such thing as racism."

— it shows you that we have a real education gap in America. Not to mention the racism, which is behind a lot of it, big time.

The people who support Obama need to stand together to fight the right wing. It's the right wing that is the enemy. Those huge corporations including those mouthpieces they have. The media is just absurd, with [Sean] Hannity, [Bill] O'Reilly, [Glenn] Beck, Rush Limbaugh. These guys are just too much. If they're not racist, there is no such thing as racism.

SFBG I know that you spent some time in SF. What are your impressions of our city?

AB I was a visiting professor at San Francisco State for about three or four months, that was the extent of my residency. I like San Francisco. I'm drawn to the vibe there. The last

time I was in San Francisco, I was reading at Ferlinghetti's bookstore [City Lights]. Most of my stuff is in Oakland, but whenever I'm in Oakland, I stop by San Francisco.

Seems to me that San Francisco is very expensive, like New York. I live in Newark, N.J., which is 12 miles outside of New York City — it's got that Oakland-San Francisco relationship. When you're dealing with New York, you have that high-rent district all the way around. San Francisco is a beautiful city, but going there and being there are two different things.

SFBG Happy birthday. I know you just turned 75. Any wisdom to impart from three-quarters of a century?

AB I've been 75 for about five days. I can say that you really need to take care of yourself. That's the cliché: "If I knew I was going to be this old, I would have taken better care of

SON OF THE SOURCE: JONATHAN WILSON AND CALIFORNIA AS MUSE

MUSIC California my way: Pacifica in all her roaring glory; "Bluebird"; Gene Clark suffering for his art at the Troubadour; Arthur Lee perched atop Laurel Canyon as dark magus of the Sunset Strip; "Free Huey!"; George Hunter and the Charlatans giving birth to the '60s in Frisco and Virginia

City; redbones holding it down at Alcatraz; Barry White's boudoir epics vs. War's low rider country-funk; r.i.p. Nudie Cohn; surf-and-skate as spiritual practice and Third World coalition builder at street level; "We'll Get By"; Mary Ellen Pleasant; Sly Stone's pop hoodoo: "¡Viva Cesar Chavez!"; the Watts Towers as organic temple and pan-African signifier; Iron Eyes Cody; the impenetrable alien secrets of Joshua Tree; *Citizen Kane*; Country Joe McDonald in a helmet ripping "Section 43" at Monterey; Jack London's and Charles Manson's erudite racism; rebellions yielding the "black Woodstock," Wattstax; Skid Row tacos; alas, poor Ishi; is Mount Shasta really an Atlantean portal?; "Snakes on Everything"; RTX; a great big wave looming to wash away Neil Young and his spindly wood home from Topanga Canyon; Chet Helms, my hero; really tall red trees — and the glossy harmonies of the Mamas & the Papas, much beloved favorites of my mother before she



left upon her starship. Their masterpiece "California Dreamin'" was on my mind as Indian summer gave way to autumn and the 40th anniversaries of polarized cosmic events such as the man on the moon, Woodstock, the Manson murders, the late Michael Jackson's pop debut unfolded apace.

Harvey Kubernik, a keenly clued-in and cosmically sensitive Pisces born in Hollywood, just dropped this season's key entry chronicling that era and its ever-lingering aftereffects: the fine Laurel Canyon study *Canyon of Dreams* (Sterling, 384 pages, \$29.95). Much of what made California north and south such a prime destination to escape the limits and cruel lacunae of Manifest Destiny in the 1960s went down in the postwar boomtowns of San Francisco and Los Angeles and their ex-urban satellites. Kubernik focuses on the tall tales of L.A.

He reveals how the creativity, social experimentation, and mystery yearning of the denizens of canyons on L.A.'s west side changed America as it was teleported on the airwaves and on the backs of freaky-deak human hosts. The elite and cult acts that largely power Kubernik's fables — Gene Clark; Arthurly; Gram Parsons; Lowell George; John and Michelle Phillips; the magicians of Crosby, Stills, Nash and Young — have left towering sonic, sartorial, and spiritual legacies. Yet Kubernik is not mired in the misty mountain-hopping of yesteryear — he's keen enough to close *Canyon of Dreams* with a portrait of one of that halcyon era's most important heirs: Jonathan Wilson.

You can ken whether Wilson deserves to be the coda of Kubernik's book when his Emerald Triangle Tour featuring Jonathan Rice, Farmer Dave Scher, and local light Andy Cabic rolls into town. Yet the evidence is there in his extant albums — 1998's *The Ballad of Hope Nicholls* (by his former band, North Carolina's Muscadine); 2007's *Frankie Ray*, and 2008's *Gentle Spirit* — and his myriad contributions to the projects of friends. I can hear, see, and most important, feel some measure of all that makes California utopian, the South home, and America an ideal worth fighting for, despite their respective horrors, in Wilson's music.

myself," but it's some better wisdom than what you hear generally. When we're younger, we tend to take things for granted in our lives. We can do anything we want to — even [with] something that's dangerous, we recover. But that's not really true. We need to take care of our bodies and our minds with scrupulous care if we want to be around for a while.

SFBG You coined the term "Afrosurreal Expressionism." Can you share your definition?

AB If you know the African tales or even African writers and African cultures, then you know they understand the concept of having relationships reversed, which exposes new concepts and dimensions. They understood the power of the conscious and unconscious mind to change the dimensions of the world. The various forces of nature that people developed, that people saw as gods, these elemental forces: the wind, the water, the sun, the moon. They understood how human beings interrelate to those forces. Henry Dumas' work dealt with these changing dimensions, and people who do strange things in realistic situations. It was Surrealism that changed the relationship to things. Dumas influenced Toni Morrison, who was his editor at Random House. He was a strong writer and he went out of here in a tragic way, being murdered by the police. His stories and poems are Afrosurreal, with African psychology imposing these dimensions on reality.

SFBG What is the role of the artist in

the current climate, and what are the tools we can use to bring about social change?

AB The way things work: cause and effect, action and reaction. The '60s and the '70s were a period of intense struggle. The Black Arts Movement and the antiimperialist movement laid the foundation to get Obama elected. But then you get a reaction, and it has been quite evident. Imperialist commerce has taken over the arts. Once we were struggling to get black movies made — now we see what kinds of movies are being made by black people, and they are very backward. Act, react. We have to struggle anew to do something about these backwards elements.

Black people have 27 cities: we need 27 theaters, 27 galleries, 27 periodicals. We need to have poets, rappers, painters, actors struggling to raise the consciousness of the people. That is the role of the artist. Black people still live in these ghettos and these 'hoods. There may be more of a black middle-class, but they often are the ones helping to keep us duped and bamboozled. This is a struggle that has to be. This is reality — like they say, "Keep it real." This is a struggle that has to be. **SFBG**

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SON OF THE SOURCE: JONATHAN WILSON AND CALIFORNIA AS MUSE

New York, N.Y., with its epic filth, noise, and madding crowds, was not so kind to Wilson when he made the inevitable leap from North Cackalack. Still, he excavated a great artifact of the artist-as-young-man from the experience: *Frankie Ray*. With the move to California, that recording's odes to heartbreak and alienation gave way to shimmering hymns to nature arrayed across no less than four unreleased song cycles and counting. *Gentle Spirit* simply displays Wilson as revelation, but it was his cover of an innocuous Madonna hit (first offered to Michael Jackson) from the mid-1980s that truly convinced me of his indelible gifts. He transfigures "La Isla Bonita" beyond recognition — it starts out as an Allman Brothers outtake and slowly, steadily evolves into a 3-D spaghetti western, then a metallic, mountain-ringing treatise of electric guitar evangelism. His forthcoming covers album, *I'm Covered, OK?*, should make plain the wonders of his rare gift for interpretation.

To quote the once-mighty Pointer Sisters as they backed Wilson's fellow underrated North Carolina maverick Betty Davis: "Y'all got to believe, believe in sumthin' ... Why not believe in me?" This grandbaby of a Southern Baptist preacher from southwest Georgia would never steer your ears or asses wrong. I was once accused by a former editor of dancing around my keyboard as I wrote (and what's wrong with that?). I don't; I have "spells" like Harriet Tubman, like Joseph Smith in the upstate New York woods, or Edgar Cayce's automatic writing — as with this piece. Yes, I want to convert you, get you onboard the underground spellroad to Glory. I follow the Spirit and my black ass — and the loose booty's hollerin': make pilgrimage with Jonathan Wilson and 'nem up the coast if you're magical and mystical friends of the road. (Kandia Crazy Horse)

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Global informing

CounterPULSE's Performing Diaspora celebrates nontraditional traditional dancers

By Rita Felciano
arts@sfbg.com

DANCE For too many years ethnic dance, traditional dance, folk dance, culturally-specific dance — whatever label you stick on it — has been a stepchild on American stages. Considered of little interest to observers beyond the cultural groups in which its practitioners were based, general audiences admired its colorfulness and derided its lack of innovation. Yet with increased exposure, traditional dance forms have become more respected and have done their part to make the world more of a global village.

With the art form less under siege, stirrings have been coming from within the genre by dancers pushing at the traditions' parameters. It's a worldwide phenomenon. In the mid-1990s flamenco dancer Joaquín Cortés bared his chest and started performing to pop and jazz. Purists shuddered

when Kathak dancer Akram Khan started to integrate modern dance practices into his performances. At the SF Ethnic Dance Festival this year, winds of change can also be felt at the venerable Ethnic Dance Festival. This year Los Lupeños de San José, one of the Bay Area's oldest Mexican companies, performed a hot mambo with the women in anything but long flouncy skirts, and Indonesian dancer Sri Susilowati's mourning dance was full of contemporary accents.

Traditional dancers who want to rethink conventions often feel homeless because they don't fit into any established performance categories. That's where Performing Diaspora steps in. CounterPULSE's two-year initiative culminates in three weeks of performances starting November 5.

Debbie Smith, cultural program coordinator at the Arab Cultural and Community Center, is one of the three curators who chose 13 artists from the more than 60 who applied from throughout California. As "a little white girl

from Texas" (as she calls herself) who speaks Arabic and is trained in Egyptian folk dance, she has learned to live with the sensitivities that surround fears about dilution of content and about perceptions of being less than respectful to well-defined art forms.

Since Performing Diaspora is the first festival of its kind, the curators had to feel their way into this new arena. It was a delicate process because "the need for support in dance is so great," Smith explains. "We did not know what we would get, though we were looking for artists who served traditions without wanting to be confined by them."

What the Festival got were artists like Charlotte Moraga, the primary dancer of the Chitresh Das Dance Company. Twenty years ago at San Francisco State University, the jazz dancer from Florida stumbled into her first Kathak class when the jazz class she wanted was full. The festival also got Devendra Sharma from Fresno, who learned Nautanki, a traditional folk music

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FIVE YEARS AFTER HIS MURDER, MAC DRE IS THE BAY'S RALLYING CRY

Multicultural / hot vocals / everywhere I go / I get love from the locals — Mac Dre, "The Genie of the Lamp"

MUSIC "A mack is different from a pimp," Mac Mall tells me. "A pimp would starve without a woman. But a mack is a master of creativity. He can manipulate any situation." As a "third-generation mack" from Vallejo's notorious Crestside hood, Mac Mall knows whereof he speaks. "Mack" is an age-old term in the Bay, lending itself to the region's premier blaxploitation film, *The Mack* (1973). Yet, Mall reveals, "There ain't gonna be anymore rappers named 'Mac' out of the Crest" because the title has accrued too much tragedy. The very first rapper — in both the Crest and Vallejo itself — was the Mac, Michael Robinson, who was murdered in a case of mistaken identity in 1990. But the immediate catalyst for the name's retirement was the murder of André Hicks, a.k.a. Mac Dre, who was gunned down Nov. 1, 2004 in Kansas City.

Five years later, Dre is more popular than ever, receiving the kind of universal love in the Bay generally reserved for 2pac. Images of Dre are so ubiquitous the lead single from Mall's just-released *Mac to the Future* (Thizzlamic) is "Mac Dre T-Shirt."

"It's the flag of the whole Bay," Mall says. "Even if you're old, you know that face because you see it everywhere. Dre's part of our culture, like the Grateful Dead."

Yet Mall admits he and others among Dre's Thizz Entertainment empire feel occasional ambivalence about

Dre's iconographic status. "I know we share him with the world," he says. "It be hard sometimes because he's so *us*. He's *ours*. But I opened my mind: even if they'll never get it, there's something like us they relate to in there, something everyone can grab onto."

Some of Dre's appeal is, of course, obvious. Unlike many rappers, he had a gangsta authenticity, partly stemming from almost five years in prison for conspiracy to rob a bank (although he and his actual bank-robber friends — like rapper J-Diggs — insisted he was innocent). But far more important is his humor, expressed in unexpected metaphors ("get on a nigga's head like some headphones"), goofy characters (Ronald Dregan, Thizzelle Washington), and a life-of-the-party attitude, even concocting his own dances (the Furley, the Thizzelle Dance). What other thug could rock cardigans and Burberry? With his lean, lanky frame and outrageous hairstyles, Dre was like a combination Snoop Dogg and Humpty Hump.

According to Mistah F.A.B., whose breakthrough disc *Son of a Pimp* (2005) came out on Thizz, Snoop himself is fan.

"Snoop was watching [Dre's DVD] *Treal TV* (2003)," F.A.B. reports, "and was like, 'That nigga's a fool!' When someone big as Snoop gives Dre the respect and love, that lets you know the ability he had."

"He wasn't the average of what we produce," says Dre's close friend and fellow Cutthroat Committee-member Dubai. "He excelled in the game like, left-wing, not how you're used to someone doing it. The average motherfucker who do it like this is a weirdo, and this dude is cool as fuck."



Performing Diaspora artists include Kathak dancer Charlotte Moraga (left) and Indonesian dancer Sri Susilowati.

SRI SUSILOWATI PHOTO BY MEOI IRAWAN

theater style from northern India, from his father.

At a recent work-in-progress showing, Moraga's *A Conference in Nine*, based on a Sufi poem, *A Conference of Birds*, was performed with jazz, North Indian, and South Indian musicians. It looked as traditional and contemporary as you would want. The same was true for Sharma's *Mission Subani*, a reinterpretation of one spunky woman's refusal to be cheated out of her dowry.

Almost half Performing Diaspora's lineup hails from beyond the Bay Area, with artists who have made rethinking traditions a core element of their work, and those who

only recently entered this wobbly territory. But the most unexpected participant in Performance Diaspora is a local: Kunst-Stoff's Yannis Adoniou, best known for his ballet-based postmodernism. He will present *Rembetiko*, a work-in-progress based on the underground culture of Greeks who returned from abroad at the turn of the 20th century. "My uncle was a rembetiko musician", Adoniou says. "I used to dance to his music when I was five." **SFBG**

PERFORMING DIASPORA

Nov 5-22 (Thurs-Sat, 8 p.m.), \$15-\$25
CounterPULSE, 1310 Mission, SF
(415) 626-2060, www.counterpulse.org

DO YOU REMEMBER?:

FIVE YEARS AFTER HIS MURDER, MAC DRE IS THE BAY'S RALLYING CRY

So it opened up motherfuckers. You can come through and be yourself."

All of Dre's friends I spoke to brought up this same point. As Mac Mall put it, "He let people feel free. He went to the pen and could've been rappin about the hardest stuff, but he was more about having fun. Everyone gives you a façade, but Dre was a whole."

Mistah F.A.B. even links Dre's wholeness to his penchant for characters. "They were all aspects of his personality," he says. "When you deal with truth, you have nothing to hide. You can keep moving forward by being yourself."

For the Jacka — who, as a member of the Mob Figaz, released the group's *Best of* (2005) on Thizz — Dre's integrity accounts for both his broad appeal and his positive influence. "He wasn't ashamed to be who he was," Jacka recalls. "He was one way with everybody. But he knew how to talk to people of any race and showed us how to be around whites and Mexicans and be like, these dudes are cool too."

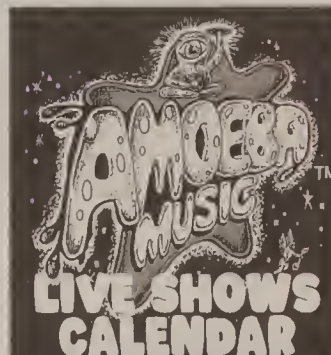
"He was like a Martin Luther King," Jacka says. "People might not understand what I mean by that, but if you were in the streets, you understand."

Whether or not Jacka's claim seems excessive, it's striking to see the actions taken in the name of Mac Dre. Among the labyrinthine divisions of Thizz Entertainment — such as Mall's new Thizzlamic imprint — is Thizz Latin, an unprecedented alliance between black and Latino rappers, which, for a seemingly insular hood like Crestside, is most impressive. "I'm proud of what Thizz Latin is doing," Mac Mall says. "In L.A., the blacks and the Latinos don't get along. But in the Bay, we together."

Between that and the 2pac-like way in which his death brought a much needed fellow-feeling within the notoriously internecine environment of Bay rap, Dre has had a profound influence over the past five years. "I want the positive about Dre to be remembered," Jacka concludes. "For people to look past the hard part. He created 'going dumb,' but that's not all he wanted to leave behind." (Garrett Caples)



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All shows are free & all ages welcome!
Check Amoeba.com for complete listings...

SAN FRANCISCO:

WEDNESDAY • OCTOBER 28 • 6PM
RUPA & THE APRIL FISHES

With their 2nd album *este mundo*, Rupa & the April Fishes hold up a carnival mirror to life, presenting a humorous & occasionally disquieting reflection. The San Francisco-based band blurs the boundaries of genre & geography to create what *Time Out* has called "global agit-pop."

SATURDAY • OCTOBER 31 • 3PM
HALLOWEEN AT AMOEBA SF

3-6pm: DJ Miz Margo (Dark Sparkle / Death Guild)

SPECIAL HALLOWEEN HOURS:

10:30am - 7:30pm

TUESDAY • NOVEMBER 3 • 6PM
GIFT OF GAB & CHALI 2NA

Join Gift of Gab & Chali 2na at Amoeba SF for the release of Gab's *Escape 2 Nars* on 11/3. Best known as the technically adept frontman of Blackalicious, Gift of Gab unleashes the follow-up to his solo debut. Chali 2na has done it all, from his tenure as MC of the Jurassic 5 to leading Ozomatli. Chali epitomizes the portrait of a 21st century artist, as seen with his recent release *Fish Outta Water*.

WEDNESDAY • NOVEMBER 18 • 6PM
FAT FREDDY'S DROP

BERKELEY:

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FRIDAY NIGHTS

at the de Young

October 30

From 5-8:45pm with free programs and live music.
Enjoy cocktails and an evening menu in the Café.
Regular admission applies to visit the galleries.



Image: SABABA

VIEW the special exhibition *Tutankhamun and the Golden Age of the Pharaohs*. This exhibition presents 130 important objects including 50 from the tomb of King Tut and exhibition places the boy king in a larger context through an additional 80 objects from the tombs of his ancestors.

DINE on a special evening menu featuring a choice of any **three small plates for \$13** including dishes such as Seared Yellowfin Tuna, Lamb & Beef Kefta or Roasted Pepper Hummus. Enjoy a glass of Iron Horse's special *Tut Cuvée* and a portion of the proceeds will help fund kids to see the Tut exhibition.

DANCE to live Egyptian-inspired jazz music by **SABABA**.

CELEBRATE at the closing reception for October Artists-in-Residence **Martin Morububuna** and **Purago Marabe**.

EXPERIENCE the special performance by **Michael Mel**. Mel is a performance artist, writer, and curator who focuses on the contemporary art of Papua New Guinea. Also watch two films directed by Mark Eby and filmed in Papua New Guinea: **The Shield Is My Brother** and **The Man Who Cannot Die**. In the Koret Auditorium at 7pm; seating is on a first-come, first-served basis.

CREATE your own **mummy** out of toilet paper tubes.

Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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PAUL MOONEY
From "Chappelle's Show"

NOVEMBER 12-15
RUSSELL PETERS
From Showtime's "Comics Without Borders" and his new DVD "Red, White and Brown"

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BRUCE VILANCH & KAREL
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The Guardian Arts Series presents exciting and affordable shows appealing to the young arts enthusiasts. Register online and stay informed about the next great show.

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www.sfbg.com/promo



Say, say, seance: the Miss Honey kids prepare to dance on the ceiling for spookyttime

PHOTO BY MERKLEY???

Unholy sheet

By Marke B.
superego@sfbg.com

SUPER EGO OK, it's official — there's way too much boo this Halloween. Scariest of all, I'm just going to shut up for once and let the parties do the talking. Gasp!

► STAY GOLD

The original, frighteningly fantastic queer dance party kicks off the costumed train wreck that will be Halloween '09. You bet there's be rainbow unicorns. Wed/28, 10:30 p.m., \$3. MakeOut Room, 3225 22nd St., SF. www.makeoutroom.com

► DANGER

French rockers enliven the terrifyingly popular 18+ indie club mainstay Popscene, with Veil Veil Varnish opening up, DJ Omar, and other treats. Thu/29, 9 p.m., \$5. 330 Ritch, SF. www.popscene-sf.com

► ALL HALLOW'S EVE

Perfectly goth and industrial powerhouse parties Meat and Death Guild team up with burlesque killers Hubba Hubba Revue for some spectacular murder on the dance floor. Fri/30, 9 p.m.-late, \$13. DNA Lounge, 375 11th St., SF. www.dnallounge.com

► BUZZIN' FLY

Whoa, the seminal deep house club and label headed by Rverything But the Girl's Ben Watt is touching down for a costumed Devil's Night of smooth beats mayhem. Fri/30, 10 p.m., \$20. 103 Harriet, SF. www.1015.com

► COCKBLOCK MASQUEERADE

The horribly homolicious — hot young dyke alert! — monthly promises "feathers, face paint, papier-mâché masks, glitter, gold, and glam." With DJs Nuxx and Zax. Fri/30, 10 p.m., \$10. Supperclub, 657 Harrison, SF. www.cockblocksf.com

► MISS HONEY BOO

Vogue! Drop! Scare! DJs Chelsea Starr, Errol, Nikki B, and more present a runway of death for all you underworld, drag-bedazzled queens. Fri/30, 10 p.m., \$5. Triple Crown, 1760 Market, SF. www.triplecrownsf.com

► TEMPLE RISING — HALLOW'S EVE

Rising up from the late '90s rave scene, decks fave Ben Tom relights 1000 Glo-sticks with new track "It's a Party." The nutso Goldsweats kids hold down the basement. Fri/30, 10 p.m.-4 a.m., \$20. temple, 540 Howard, SF. www.templessf.com

► BIBI MASQUERADE

What's better than a gyrating gaggle of queer Arabian and Middle-Eastern lovelies (and friends)? A drag-studded masquerade party for them, with DJs Cheon, Emancipacion, and Masood. Sat/31, 9 p.m.-3 a.m., Six, 60 Sixth St., www.myspace.com/bibisf

► BIG TOP HOMOWEEN

It's a spooky disco circus installment of this monthly gay glitterati fiesta from Joshua J and Juanita More, with creepy drag clowns, skeletal go-go boys, and DJs Kevin Graves and Marcus Boogie. Sat/31, 9 p.m.-3 a.m., \$10. Club Eight, 1151 Folsom, SF. www.eightsf.com

► BOOTIE

Everyone's a sawed-off wiener when monster mashup club Bootie unleashes its annual big-H hoedown, with Smashup Derby live, Princess Kennedy, and some smashing Seattle players in

the Frankenboot room upstairs. Sat/31, 9 p.m.-late, \$15. DNA Lounge, 375 11th St., www.bootiesf.com

► CLUB 1994: HALLOWEEN SPECIAL

What did they wear for Halloween before the Internet? Find out at this très fashionable way-back machine, with DJs Jeffrey Paradise and Richie Panic and the Tenderlions live. Sat/31, 9 p.m., \$10-\$15. Paradise Lounge, 1501 Folsom, SF. www.club1994.com

► COCKFRIGHT

Fear no anal embrace! The fantastic, supergay monthly ironic jock appreciation night becomes a haunted locker room with DJ Earworm. Sat/31, 9 p.m., \$5 with costume. UndergroundSF, 424 Haight, SF. www.cockfightsf.com

► DRESS TO KILL

Bloodcurdlingly cute monthly indie rock dance club Fringe explodes with a screaming array of visual effects and tunes by DJ Blondie K and suboctave. Sat/31, 9 p.m., \$5. Madrone, 500 Divisadero, SF. www.fringesf.com

► GREEN GORILLA 13

Celebrating a devilishly lucky 13 years, the legendary San Francisco techno collective rages out with Abe Dusque, M3, Sharon Buck, and more. Sat/31, 8 p.m.-4 a.m., \$10-\$20. Triple Crown, 1760 Market, SF. www.triplecrownsf.com

► HALLOWEEN: A PARTY

Horror queens Heklina and Peaches Christ team up for a wicked drag spectacular featuring the sequin-shredding antics of Jackie Beat, Putanesca, Holy McGrail, Cookie Dough, and so many more. Sat/31, 9 p.m.-3 a.m., \$15 with costume, Cat Club, 1190 Folsom, SF. www.trannysnack.com

► MIXHELL

An onslaught of face-melting live hardcore electro from the former drummer of Sepultura(!) and his wife, plus Nisus, Apache Cleo, and DJ Bling Crosby. Sat/31, 10 p.m., \$12 advance. Poleng, 1751 Fulton, SF. www.hacksawent.com

► NIGHT OF THE LIVING BASS

Low-end burner heroes Opel present a three-arena rumble to rip out your brain, with Syd Gris, Unerzone, and Germany's Wolfgang Gartner. Sat/31, 9 p.m.-5 a.m., \$15 advance. Mighty, 119 Utah, SF. www.mighty119.com

► NIGHTMARE ON SIXTH STREET

Show off your all-hallowed hilarity to some mind-blowing hip-hop and turntablist beats, as De La Soul's Maseo joins Shortkut, DJ Nyce, and Jah Yzer on the operating tables. Sat/31, 10 p.m.-3 a.m., \$12 advance. Club Six, 60 Sixth St., www.clubsix1.com

► TEENAGE DANCE CRAZE HALLOWEEN

One of my favorite clubs, digging up those old-time, pre-'70s 45s from the vinyl graveyard. Do the Monster mash! Sat/31, 9:30 p.m., \$10. The Knockout, 3223 Mission, SF. www.myspace.com/teenagedancecraze **SFBG**



Brittany Shane plays the Make-Out Room Sun/1.

PHOTO BY HEWARD JEW

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 28

ROCK/BLUES/HIP-HOP

Jace Everett, Kevin Meagher Hotel Utah. 9pm, \$10.
Former Ghosts, White Hinterland, Common Eider King Elder Hemlock Tavern. 9pm, \$8.
Sean Hayes, Killbossa Independent. 8pm, \$16.
Hot Shears, Tank Attack Knockout. 9pm, \$6.
Joe Buck Yourself, Jesse Morris and the Man Cougars, .357 String Band, DJ Eva Von Slut Annie's Social Club. 8pm, \$10.
David Landon Biscuits and Blues. 8pm, \$15.
MC Chris, Whole Wheat Bread, I Fight Dragons Slim's. 8:30pm, \$5.
Amy Milian, Bahamas Café du Nord. 8:30pm, \$15.
Nathan Moore, Fred Torphy Connecticut Yankee, 100 Connecticut, SF; www.theyankee.com. 9pm, \$12.
Struck By Lightning, Aftermath, Man Among Wolves, Witness the Horror Thee Parkside. 8pm, \$6.
William Elliott Whitmore, Hoots and the Hellmouth, Ferocious Few Bottom of the Hill. 9pm, \$12.

JAZZ/NEW MUSIC

"B3 Wednesdays" Coda. 9pm, \$7. With Nick Rossi Trio.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Cindy Blackman's Another Lifetime Great American Music Hall. 8pm, \$30. Tony Williams tribute.
Mads Tolling Quartet Yoshi's San Francisco. 8 and 10pm, \$20.
"Meeting of the Minds" Palace of Fine Arts Theatre, 3301 Lyon, SF; www.sfbjazz.org. 7:30pm, \$30-70. With Béla Fleck, Zakir Hussain, and Edgar Meyer.
Phat Man Dee Climate Theater, 285 Ninth St., SF; (415) 704-3260. 8pm, \$7-15.
Tin Cup Serenade Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7pm, free.

FOLK/WORLD/COUNTRY

Freddie Clarke Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm, 9:30pm; \$12
Gaucho Amnesia. 8pm, free. Michael Abraham Jazz Session.
Ben Jordan Plough and Stars. 9pm.
Odes with Kevin Taylor Rite Spot, 2099 Folsom, SF; (415) 552-6066. 9pm.

DANCE CLUBS

Booty Call Q-8ar, 456 Castro; www.bootycall-wednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Club Shutter Elbo Room. 10pm, \$5. Goth with OJs Nako, Omar, and Justin.
Hands Down! 8ar on Church. 9pm, free. With OJs Claksaarb, Mykill, and guests spinning indie, electro, house, and bangers.
Jam Wednesday Infusion Lounge. 10pm, free. OJ Slick Dee.
Qool 111 Minna Gallery. 5-10pm, \$5. Pan-techno

lounge with OJs Spesh, Gil, Hyper D, and Jondi.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin international funk and get drunk.
Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize II Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with OJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 29

ROCK/BLUES/HIP-HOP

Blowie, Luv and Rockets, Jealousy Knockout. 9:30pm, \$8.
Marc Broussard, Matt Hires Café du Nord. 8:30pm, \$30.
Dodos, Ruby Suns Bimbo's 365 Club. 8pm, \$18.
Shane Dwight Biscuits and Blues. 8pm, \$15.
Jesse Grant, Elektrik Sunset, John Predny Kimo's. 9pm, \$6.
Lorne Smith's Guns for San Sebastian, Booty Cooler Boom Boom Room. 9:30pm, \$10.
Mummy Troll Independent. 8pm, \$25.
MurderMurder, Piles, Josef Van Wissem Hemlock Tavern. 9pm, \$6.
Joshua Radin, Watson Twins Great American Music Hall. 8pm, \$20.
"Rock Strip N' Roll 3: A Naughty Good Time for Halloween" Rouge Night Club, 1400 Broadway, SF; www.myspace.com/liveevilrock. 9:30pm, \$10. With Live Evil, Godz of Rock, Electric Vagina, burlesque performances, and more.
Shonen Knife, Ty Segall, Kepi Goulie: Electric! Rickshaw Stop. 8pm, \$14.
Tainted Love Red Oevil Lounge. 8pm, \$15.
Third Date Blondie's, 540 Valencia, SF; (415) 864-2419. 9pm, free.
Times New Viking, Axemen, Clipd Beaks, Work Bottom of the Hill. 9pm, \$12.
Valient Thorr, Early Man, Hightower, Nihilist Annie's Social Club. 8pm, \$10.
"Witch Tits Homo Halloween Party" Thee Parkside. 9pm, \$5-10. With dance jams spun by DJ Campbell, Qurt, and Jean Jamz; live music by Try the Pie and Imogen Binnie; and a fashion show.
Your Cannons, In the Dust, Gem Tops, Foreign Resort Hotel Utah. 9pm, \$7.

JAZZ/NEW MUSIC

Audrey Shimkas Trio Shanghai 1930. 7pm, free.
Terry Disley Washington Square Bar and Grill, 1707 Powell, SF; (415) 433-1188. 7pm, free.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.
Erik Jekabson's New Orleans Quartet Coda. 9pm, \$7.
Laurent Fourgo Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7:30pm, free.
Yasmin Levy Herbst Theatre, 401 Van Ness, SF; www.sfbjazz.org. 7:30pm, \$25-65.
Marlina Teich Trio Brickhouse, 426 Brannan, SF; (415) 820-1595. 7-10pm, free.
Dave Mathews Yoshi's San Francisco (in the lounge). 6pm, free.
Stompy Jones Top of the Mark. 7:30pm, \$10.
Swing with Stan Rite Spot, 2099 Folsom, SF; (415) 552-6066. 9pm.

CONTINUES ON PAGE 4D >>

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FRIDAY, NOVEMBER 13th

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THUR/29

CONT>

FOLK/WORLD/COUNTRY

Bluegrass and Old Time Jam Atlas Café. 8pm, free.

Charming Hostess Red Poppy Art House. 7pm, \$10-15.

Dunes El Rio. 9:45pm, \$5.

Flamenco Thursdays Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm, 9:30pm; \$12. Brent Jordan Union Room at Biscuits and Blues. 8pm, \$5.

Ravi Shankar and Anoushka Shankar Davies

Symphony Hall, 201 Van Ness, SF; www.sffjazz.org.

7:30pm, \$30-90.

Topsy House Plough and Stars. 9pm.

Tribal Seeds Rockit Room. 8pm, \$10.

Jozef Van Wlssem, Diego Gonzalez, Lickets,

Mira Cook Amnesia. 9pm, \$8.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-6. OJs Pleasuremaker, Señor Oz, J Elrod, B Lee; and special guest Ibeke Shakesdown spin Afrobeat, Tropicália, electro, samba, and funk.

Blingotopia Knockout. 7:30-9:30pm, free. Play for drinks, dignity, and dorky prizes with Lady Stacy Pants.

Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. OJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

Funky Rewind Skylark. 9pm, free. OJ Kung Fu Chris, MAKossa, and rotating guest OJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.

Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.

Kick It Bar on Church. 9pm. Hip-hop with OJ Jorge Terez.

Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating OJs.

Mestiza Bollywood Café, 3376 19th St., SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with OJ Juan Oata.

Popsene Halloween Party 330 Ritch. 9:30pm, \$8. With OJs Aaron and Nako and live performances by Veil Veil Vanish and Oanger.

Represent Icon Lounge. 10pm, \$5. With Resident DJ Ren the Vinyl Archaeologist and guest.

Solid Club Six. 9pm, \$5. With resident OJ Oaddy Rolo and rotating OJs Mpenzi, Shortkut, Polo Mo'qz and Fuze spinning roots, reggae, and dancehall.

Wonderland Ruby Skye. 8pm, \$40. Enter a fantasy world inspired by Alice and Wonderland to

benefit at-risk youth.

FRIDAY 30

ROCK/BLUES/HIP-HOP

Art Brut, Princeton Café du Nord. 10:30pm, \$16.

Bayonics, Orgone Elbo Room. 10pm, \$15.

Blue Flames, Society's Child El Rio. 10pm, \$6.

Ronnie Baker Brooks Biscuits and Blues. 8 and 10pm, \$22.

Death Valley High, Perfect Machines, Killola,

Pinky Swear, Protoman Annie's Social Club.

9pm, \$7.

Fast Times Broadway Studios. 8:45pm, \$40. First 500 drinks free; proceeds benefit the Steven David Cannata Scholarship Fund.

DJ Lebowitz Madrone Art Bar. 6-9pm, free.

Luce, Felsen Red Devil Lounge. 8pm, \$10.

Lucha Vavoom Fillmore. 9pm, \$32.50.

Melt Banana, All Leather, We Be the Echo Slim's.

9pm, \$15.

Moonspell, Divine Heresy, Secrets of the Moon,

DJ Rob Metal Thee Parkside. 9pm, \$15.

Monophonics Coda. 9pm, \$10.

No Age, Residual Echoes, Magic Bullets Great

American Music Hall. 9pm, \$16.

Nobunny, East Bay Grease, Apache Dropout

Hemlock Tavern. 9:30pm, \$7.

Pine and Battery, New Montgomery, OONA, Hi-

Nobles Bottom of the Hill. 9pm, \$8.

Skee-Lo, 40 Love, Aquarius, ADDX Rock-It Room.

9pm, \$15.

Sleepy Sun, Antlers Independent. 9pm, \$14.

Sound Junkies El Rincon. 9pm, \$10.

Super Diamond, Knights of Monte Carlo Bimbo's

365 Club. 9pm, \$22.

BAY AREA

"Evil 105's Subsonic Halloween Spookfest"

Cow Palace, 2600 Geneva, Daly City; www.ticket-

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HAPPY
HOUR

M - F

4-7 pm

\$2 PBR

& TECATE

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BEER OF THE
MONTH IS
WIOMER!

\$3 PINT

all day & night!

SPORTS & LIVE MUSIC BAR

THIS WEEK

WEDNESDAY OCT 28 - 9pm • FREE

BEN BROWN

80s, 90s covers (rock)

FRIDAY OCT 30 - 9pm • FREE

GEMA Live Latin Rock & Reggae

SATURDAY OCT 31 - 9PM • FREE

HALLOWEEN

COSTUME PARTY with

DJ SCHROBI GIRL

Prizes for best costumes

SPORTS

ALL EPL & SPL SOCCER GAMES ON TV!

ALL BOXING & UFC LIVE BROADCAST!

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MONDAY NIGHT FOOTBALL (W/ COMPLIMENTARY BUFFET)

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A NEIGHBORHOOD HAVEN
AT THE FOOT OF BERNAL HILL

WED 10/28 DJ MIKEL-DUB RIOT 10PM

THU 10/29 DJ MISS CHERRY T 10PM

FRI 10/30 THE TAKEOVER W/ DJ DIESEL
AND ANOTHER JERK 10PM

SAT 10/31 MOONSTOMPER REGGAE NIGHT
W/ DJ CHAOS AND TOZZ
GRAVE 10PM

SUN 11/01 SUNDAY BLOODY BACON
SUNDAY

MON 11/02 DOWNBEAT MONDAY 10PM

TUE 11/03 ALCOHOLCAUST
W/ WHATSHISFUCK.
TAYPOLEON AND
MACKIVELI 9PM

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RUNS THRU OCT.

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"FREAKTOBERFEST":
BLOOD-RED LAGER (6.66% ABV)

FRI. OCT. 30TH
DJ ALABASTER ADAMS FREE 10PM

SAT OCT. 31ST:
HALLOWEEN AT BENDERS:
W/TURBONEGRA AND SASSY
\$5 10PM

EVERY SUNDAY
FREE BBQ W/ CHUPA & DAMON

EVERY TUESDAY
"TEQUILA TERROR TUES."
TECATE & SHOT \$6 W/
HORROR ON THE BIG SCREEN.
FILM @ 11PM

MON - FRI 4 - 2AM ★ SAT - SUN 2 - 2AM
HAPPY HOUR 4 - 7 MON - FRI
WHISKEY WEO ★ PBR & SHOT \$5
SATELLITE RESTAURANT ★ WEIRO FISH
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HAPPY HOUR
NOON TO 7
MON-FRI
ALL PINTS \$3.00,
24 OZ PBR \$4.00

• POOL TABLE
• 5 TV SCREENS
• GREAT JUKE BOX

HEART OF THE HAIGHT
FOR 50 YEARS

John Murio's
TROPHY ROOM
1811 Haight St.

at Shrader near Amoeba

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AMNESIA

8pm, FREE

Live gypsy jazz w/ GAUCHO

WED

28

10:30pm, FREE

MICHAEL ABRAHAM

Jazz Session

9pm, \$8

JOZEF VAN WISSEM (New York)

THU

29

Diego Gonzalez

The Lickets

Mira Cook

9pm, \$7

SONNY & THE SUNSETS

(Record Release)

FRI

30

Sean Smith & the Present Moment

Donovan Quinn

The Sandwitches

& DJ Patty F.

8pm, \$7

Halloween Spectacular

W/ BOB SAGGATH (Black Sabbath

Tribute brought to you by most of Citay)

CRETAIOUS

Costume Contest!

SAT

31

9pm, \$7-10

BOULDER ACOUSTIC SOCIETY

& Special Guest (TBA)

8:30pm, FREE

Bluegrass Mondays w/

BELL MONROE & HER BREW

GLASS BOYS

MON

2

7pm, FREE

RED LIGHT OPEN MIC

9pm, FREE

ROCK OUT KARAOKE

TUE

3

853 VALENCIA ST.

(415)970-0012

master.com. 6:30pm, \$40. With Faint, Basement Jaxx, Infected Mushroom, Crystal Method, Froststradamus, Steve Aoki, and more.
Regina Spekter, Jupiter One Fox Theater. 8pm, \$37.50.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Dee Dee Bridgewater Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, \$30-70. Tribute to Lady Day.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
Lucid Lovers Rex Hotel, 562 Sutter, SF; (415) 433-4434. 6-8pm.
Lisa Mezzacappa and friends Red Poppy Art

House. 8pm, \$15. Edgar Allen Poe-themed performances.
Nicholas Payton, Don Byron Grace Cathedral, 1100 California, SF; www.sfjazz.org. 8pm, \$35-60.
Pedestrian Deposit, Acre, Brandon Nickell, Work/Death, Infinite Body Lab, 2948 16th St, SF; www.thelab.org. 9pm, \$8.
Sandra Aran Group Shanghai 1930. 7:30pm, free.
Marcos Silva Yoshi's San Francisco (in the lounge). 6pm, free.

FOLK/WORLD/COUNTRY

Cuban Nights Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8:30pm, \$15. With Fito Reinoso.
"Dark Side of the Uke" Knockout, 10pm, \$6. Tatami Mats perform Pink Floyd's *Dark Side of the Moon* with their all-ukelele ensemble, plus Frisky Frolics and OJ dX.
Toshio Hirano, Michael Musika, Vanessa VerLee, Karl Young, Jessie Woletz Li Po Lounge. 8:45pm,

\$5. Art opening for Jeremy Rourke.
Joe Henley Band Plough and Stars. 9pm.
Pamela Means, Thomasina and the Jam Dolores Park Café. 7:30pm, free.
Orquesta La Moderna Tradición Yoshi's San Francisco. 8pm, \$18.
Sonny and the Sunsets, Sean Smith and the Present Moment, Donovan Quinn, Sandwitches Amnesia. 9pm, \$7. With DJ Patty P.

DANCE CLUBS

Activate! Lookout, 360D 16th St; (415) 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.
All Hallow's Eve DNA Lounge. 9pm, \$13. Guild, Meat, and Hubba Hubba co-present this party with OJs Oecay, BaconMonkey, Joe Radio, Melting Girl, and more.
Bar on Church 9pm. Rotating OJs Zax, Zhaldee, and Nuxx.

Blow Up Rickshaw Stop. 10pm, \$15. With OJs Jeffrey Paradise and Richie Panic spinning dance music.
Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, OJ Centipede, and Shane King.
Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating OJs Romanowski, 8-Love, Tomas, Toph One, and Vinnie Esparza.
FreakBeat Regency Ballroom. 9pm, \$25. DJs Paul Oakenfold and Rooz spinning progressive house, tech house, and techno.
Gay Asian Paradise Club Eight, 1151 Folsom, SF; www.eightsf.com. 9pm, \$8. Featuring two dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 10pm.
Hallonasty Mighty. 9pm, \$10. With OJs Ron/E, Worthy, Laura, and more spinning heavy grooves from the whole musical spectrum.

Halloween Friday Mezzanine. 9pm, \$25. With OJs Zach Moore, Syd Gris, Kramer, and Adnan Sharif.
Hov-o-ween Medici Lounge, 299 9th St., SF; (415) 501-9162. 9pm, \$3. Featuring a deathrock costume contest with OJs Voodoo, Purgatory, and BatKat spinning goth, industrial, deathrock, glam and more.
Look Out Weekend Bambuddha Lounge. 4pm, free. Drink specials, food menu and resident OJs White Girl Lust, Swayzee, Philie Ocean, and more.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Punk Rock and Shock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Suite Jesus 111 Minna. 9pm, \$20. Beats, dance-hall, reggae and local art.

CONTINUES ON PAGE 42 >>

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 THE FINEST OUTDOOR PATIO SOUTH OF MARKET

***Mon - Fri** New & Improved 2pm-8pm
HAPPY HOUR

\$3 WELLS SATURDAY 3-8PM
 KITCHEN OPEN DAILY

***Wed 10/28** 10/28
 8PM \$6
 WHORE FOR SATAN PRESENTS
STRUCK BY LIGHTNING THE AFTERMATH
MAN AMONG WOLVES
WITNESS THE HORROR
DJ ROB METAL

***Thu 10/29** 10/29
 9PM \$5-\$10 SLIDING SCALE
 WITCH TITS HOMO HALLOWEEN PARTY!
TRY THE PIE
IMOGEN BINNIE
DJS CAMPBELL, DURT, JEAN JAMZ
FASHION SHOW FEAT. LOOKS BY VIKTOR FLAMINGO & APOCALYPSE VINTAGE

***Fri 10/30** 10/30
 9PM \$15/\$20 ALL AGES
 WHORE FOR SATAN PRESENTS
MOONSPELL
DIVINE HERESY
SECRETS OF THE MOON
DJ ROB METAL

***Sat 10/31** 10/31
 3PM FREE ALL AGES
 HALLOWEEN HAPPY HOUR
THE PENDLETONS
THE JANK
LOST PUPPY

9PM \$10
RATTLER (D.C.)
BANG MAIDEN
HATE BREEDERS (MISFITS TRIBUTE)

***Sun 11/1** 11/1
 4PM/FREE ALL AGES
 TWANG SUNDAY
MOTEL DRIVE

***Tue 11/2** 11/2
 8PM \$8 ALL AGES
CHINESE STARS
ALL LEATHER (THE LOCUSTS)
SWING, KIDS/SOME GIRLS)
CASY AND BRIAN
SENSITIVE HEARTS

UPCOMING SHOWS:
 11/4 - BLACK WHALES, THE HARBOURS WITH HEATHER MARIE
 11/5 - HAPPY HOLLOWES, GRAND LAKE
 11/6 - DEATH TRIPP WITH GREEN & WOOD
 11/7 - LOW RED LAND, KETMAN, THE WANDAS, CANNONS AND CLOUDS

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Elbo Room

WED 10/28 10PM \$5
 ELBO ROOM PRESENTS
CLUB SHUTTER
 WITH OJS
NAKO, OMAR, JUSTIN

THU 10/29 9:30PM \$5 \$4 11PM \$6 AFTER
 AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
 WITH DJS/HOSTS:
PLEASUREMAKER, SENOR OZ, WITH RESIDENTS
J ELROD AND B LEE
 AND SPECIAL GUEST
IKEBE SHAKESDOWN (NYC)

FRI & SAT 10/30-10/31 10PM \$12/\$15
 ELBO ROOM PRESENTS
BAYONICS AND ORGONE
 (L.A. UBIQUITY RECORDS)
 FRI: **DJ ZEPH**
 SAT: **DJ WHOOLIGAN**
 ADV. TIX: WWW.BROWNPAPERTICKETS.COM

SUN 11/1 9PM \$6
 DUB MISSION: THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL
 WITH **DJ SEP VINNIE ESPARZA**
 (TREAT EM RIGHT)
 AND GUEST **TELESEEN**
 (PERCEPTS, BROOKLYN/NY)

MON 11/2 9PM \$5
 \$2 DRINK SPECIALS!
TRAWLER BYCATCH
 (FEAT LUTHER DF OANAVA)
SEIM AND ROSSFUNK
 (SPENCER DF KELLAI)
1-2-3 KNIFE

TUE 11/3 11/3 8PM \$6
 ELBO ROOM PRESENTS
ASTRAL GHOSTS AND STRINGS
THE MOONLIGHT ORCHESTRA
SEABRIGHT

WED 11/4 9PM \$8 (\$4 IN MASH BEFORE 10 PM)
 ELBO ROOM PRESENTS
CAN'T FIND A VILLAIN
CUSTO (FINGERBANGERZ CREW),
AUDIODUB, MONBON,
MY PET MONSTER

UPCOMING
 THU 11/5 AFROLICIOUS
 FRI 11/6 FIVE & OIAMONO 2YR ANNIV PARTY!
 SAT 11/7 EARLY: ABOLITIONISTS IN THE ROUND: OAVIO GRECO, BEN WYACCKI (THE FRAY); LATE: SAT NITE SOUL PARTY
 SUN 11/8 OUB MISSION: OJ SEP, JAH YZER

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Make-Out Room

WEDNESDAY OCTOBER 28 7:30PM, \$7
ROMANE EVENT
 A MONTHLY COMEDY EVENT W/ THE BEST & BRIGHTEST BAY AREA COMICS

STAY GOLD 10:30PM, \$3
 HELLA QUEER DANCE JAMS, WHITE HOT CRUISIN' & SOLID GOLA MOVEMENT. THE LAST WED. OF THE MONTH W/ OJS PINK LIGHTNING, RAPID FIRE & SPECIAL GUESTS.

THURSDAY OCTOBER 29 7PM, NO COVER!
HEY LADIES, HAPPY HOUR!
 DJ CHOICE SPINNING 80S AND ALT-ROCK!

9PM, NO COVER
WEB OF SOUND
 A MIX OF 60S PSYCH, FREAKBEAT, GARAGE & SOUL
 DJ JACKIE SUGARLUMPS AND SPECIAL GUEST

FRI DAY OCTOBER 30 7:30
MUNI DIARIES LIVE!
 UNDER THE INFLUENCE - MUNI RIDERS
 RECOUNT TALES OF THE GOOD, THE BAD, AND THE GROSS. EXTRA CREDIT FOR TRANSIT-RELATED COSTUMES! HOSTED BY THE EDITORS AT MUNIDIARIES.COM

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LOOSE JOINTS!
 W/ DJS THOM THUMP
DAMON BELL & CENTIPEDE
HALLOWEEN COSTUME CONTEST
 W/ PRIZE BY FABRIC8
 FUNK/SOUL/HIPHOP/ AFRO-BEAT/ & MORE

SATURDAY OCTOBER 31 7:30PM, \$7
THE CORNER LAUGHERS
 RECORD RELEASE/HALLOWEEN PARTY
DESOTO REDS

EVERY SATURDAY AT 10PM, \$5
EL SUPERRITMO
FREAKY HALLOWEEN BASH!
 WITH ROGER MAS & EL KOOL KYLE
 CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY NOVEMBER 1 8PM, \$7
VANDELLA & BRITTANY SHANE
MISISSIPI MIKE AND GAYLE LYNN

MONDAY NOVEMBER 2 8PM, NO COVER!
 MAKEOUT FIRST MONDAYS!
BRISTLE & REPTET & STEVE ADAMS
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TUESDAY NOVEMBER 3 - EVERY TUESDAY AT 9PM
LOST & FOUND
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 —San Francisco Chronicle

tonight! Wed, October 28
MAISHA PRODUCTIONS presents
BABA KEN OKULOLO & THE WEST AFRICAN HIGH LIFE BAND

tomorrow! Thurs, October 29
MADS TOLLING QUARTET
 featuring Mike Abraham
George Ban-Weiss, Eric Garland
The Playmaker - CD Release

this weekend! Fri, October 30
 (8pm, Early Show)
 Open Dance Floor
ORQUESTA LA MODERNA TRADICIÓN

this weekend! Fri, October 30
 (10:30pm, Late Show)
 P-funk All-Star RonKat Spearman's
KATDELIC

Sat, October 31 (8pm, Early Show)
 Open Dance Floor
Spooky Halloween Dance Party!
LAVAY SMITH & HER RED HDT SKILLET LICKERS

Sat, October 31 (10:30pm, Late Show)
 Open Dance Floor
B-SIDE PLAYERS

this weekend! Sun, November 1
 (2pm, Matinee)
 An Afternoon of Japanese
 Ghost Stories and Jazz
BRENDA WDNG ADKI'S
 Japanese love stories with Asian Jazz pioneer
MARK IZU ENSEMBLE

this weekend! Sun, November 1 (7pm)
PAMELA ROSE:
 "Wild Women Of Song"
 Celebrating Women Jazz Composers - CD Release

next week! Mon, November 2
NICE GUY TRIO
 With Special Guests: Ben Goldberg - clarinet
 David Phillips - pedal steel, Sameer Gupta - tablas
 Here Comes The Nice Guy Trio - CD Release

Late Night Live! Every Tuesday
 9:30pm - late, \$5 Cover

Wed, Thurs, Fri, October 28, 29, 30
 Oakland's Finest Vocal Quartet Returns Home
EN VOGUE *this week!*
 Sat, October 31 *this weekend!*
 Open Dance Floor
 Halloween Dance Party
JULIO BRAVO
Y SU ORQUESTA SALSABOR
 Sun, November 1 (2pm, Matinee) *this weekend!*
 The Instruments and Rhythms of Latin Jazz presented by
THE JOHN SANTOS SEXTET
 Sun, November 1 (7pm) *this weekend!*
 Si No Tiene Swing...
 A celebration of Drestes Vilato's 50 years on Latin Music's cutting edge, featuring
THE JOHN SANTOS SEXTET
 with special guest el maestro
DRESTES VILATÓ
 Mon, November 2 *next week!*
 Argentine Tango Comes To Yoshi's!
TRIO GARUFA
 Tues, November 3 *next week!*
ROCK STEADY:
N'DAMBI & SCORPIO BLUES
 Spoken Word and Music
 Wed, November 4
RACHEL EFRON
 Thurs, November 5
CHRIS CAIN
 Fri, Sat, Sun, November 6, 7, 8
 Yoshi's Debut!
JEAN-LUC PONTY
 Mon, November 9
 Fountain Project Foundation presents
CURE THE BLUES
 featuring **LLOYD GREGORY**
 and **WENDY DEWITT**
 Tues, November 10
PEPITO GOMEZ

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CONT.

SATURDAY 31

ROCK/BLUES/HIP-HOP

GG Amos and the GG3 Riptide. 9pm, free.
 Chris Kid Anderson Biscuits and Blues. 8 and 10pm, \$20.
 Bayonics, Orgone Elbo Room. 10pm, \$15.
 Built to Spill Fillmore. 9pm, \$25.
 "Club Silencio and the Coalition of Aging Rockers present Caroly n Keddy's Super Secret Scary Halloween Show" Hemlock Tavern. 9:30pm, \$8.
 Corner Laughers, Desoto Reds Make-Out Room. 7:30pm, \$7.
 Dead Souls, Spellbound, Reptile House Annie's Social Club. 9pm, \$7.
 Fast Times Maggie McGarry's, 1353 Grant, SF;

(415) 399-9020. 9pm, free.
 Grannies, Mongoloid, Steel Tigers of Death El Rio. 10pm, \$7.
 Loquat, LoveLikeFire Bottom of the Hill. 8:30pm, \$14.
 Pop Rocks Red Devil Lounge. 8pm, \$10.
 Rattler, Bang Maiden, Hate Breeders Thee Parkside. 9pm, \$10.
 Slough Feg, Totimoshi, Grayceon, Serpent Crown El Rio. 4pm, \$8.
 Tori Sparks Union Room at Biscuits and Blues. 8:30pm, \$10.
 Stone Foxes, Wendy Darling, Buxter Hoot'n Hotel Utah. 8:30pm, \$10.
 Super Diamond, Knights of Monte Carlo Bimbo's 365 Club. 9pm, \$22.
 Swingin' Utters, Throw Rag, Thee Merry Widows Slim's. 9pm, \$16.
 Triple Cobra, DJ Omar Rickshaw Stop. 9pm, \$12.
 Walpaper Mezzanine. 8pm, \$25.

Wil Blades Soul Solution Boom Boom Room. 9:30pm, \$10.

BAY AREA

"Heil-O-Ween 2009" Uptown. 9pm, \$10. With Sonic Seducer and the Hobo Gobelins.
 "Hippie Halloween Costume and Dance Party" Art House Gallery and Cultural Center, 209S Shattuck, Berk; (510) 482-3336. 8pm, \$13. With Spirit Wind as Santana, Pearl Essence as Janis Joplin, Cosmos Factory as Creedence Clearwater Revival, and others.
 Johnny Vegas and the High Roilers 19 Broadway. 9:30pm, \$15.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.
 Larry Dunlap Yoshi's San Francisco (in the lounge). 6pm, free.
 Eric Kurtzrock Trio Ana Mandara, Ghirardelli

Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
 James Cotton Superharp Band with Hubert Sumlin Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, \$25-65.
 "Jazz Mafia's Seventh Annual Mobsters Ball" Coda. 10pm, \$10.
 Marco Benevento Trio Yerba Buena Center for the Arts Forum, 701 Mission, SF; www.sfjazz.org. 9pm, \$25. Halloween dance party.
 Proteges of Hyler Jones Shanghai 1930. 7:30pm.
 Ricardo Scales Top of the Mark. 9pm, \$15.
 Lavay Smith and Her Red Hot Skillet Lickers Yoshi's San Francisco. 8pm, \$22.

FOLK/WORLD/COUNTRY

Albino! Independent. 9pm, \$18. Special Star Wars-themed Halloween show.
 BooGrass Plough and Stars. 9:30pm, \$6-10. Featuring some scary bluegrass, a costume con-

test, games, treats, and more.
 Carnaval Del Sur Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm, \$15. Live Flamenco music and dance.
 Halloween Spectacular Amnesia. 8pm, \$7. With Cretaceous and Bob Saggath.
 Silea and the Afrofunk Experience Café du Nord. 10pm, \$15.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxsee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
 Big Top Club Eight, 1151 Folsom, SF; (415) 431-1151. 9pm, \$10. A homoween disco circus featuring a costume contest, drag performances, and go go boys with DJs Kevin Graves and Marcus Boogie.
 Cock Fright Underground SF. 9pm; \$8, \$5 with sports costume. With DJs Earworm and Matt Hite slaughtering the dance floor and performances by Hugz Bunny and Suppositori Spelling.

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 AND
ALICE DONUT ★ **VICTIM'S FAMILY** ★ **BURNING IMAGE**

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FRIDAY, NOVEMBER 6
SATURDAY, NOVEMBER 7

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 THE AUDACITY OF HYPE
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 AND DJ EVA VON SLUT (OF THREE MERRY WIDOWS)
 DOORS 8:00PM / \$10 ADMISSION

THURSDAY OCTOBER 29TH
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 VALIENT THORR
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 PROTOMAN
 + PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE
 DOORS 9:00PM / \$10 (\$7 IN COSTUME)

SATURDAY OCTOBER 31ST
 ANNIE'S SOCIAL CLUB AND PMR PRESENT
 OEO SOULS (JOY DIVISION TRIBUTE)
 THE REPTILE HOUSE (A TRIBUTE TO THE SISTERS OF MERCY)
 SPELLBOUND (A TRIBUTE TO SIOUXSIE AND THE BANSHEES)
 OJS LINUS AND STARR
 + PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE
 DOORS 9:00PM / \$7 (\$5 IN COSTUME)

TUESDAY NOVEMBER 3RD
 OPEN MIC COMEDY IN THE BACKROOM (SIGN UP @ SFSTANUP.COM)
 7PM-9PM / NO COVER

TUESDAY NOVEMBER 3RD
 DRUNKEN MONKEY LOUNGE WITH SPECIAL GUEST DJ
 + PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE (FREE POOL / SHOT SPECIALS / \$1 HAMM'S)
 9PM-2AM / NO COVER

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THURSDAY OCT. the 29TH:
The Street Food Movement: SF Hearts the Cart
 Post panel tasting with samples from : Bacon Potato Chips, Bike Basket Pies, Crema Brulee Cart, Gobba Gobba Hey and more. For panel info, and more go to tickets.commonweelthclub.org 7:30pm | \$12 members, \$20 non-members, \$7 students (with valid ID)

FRIDAY OCT. the 30TH:
Hella Douche
 The one place it's okay to dress like a douche bag with DJs ShortKut, Mr. E, Shred One and more.
 9pm-2am | \$5 before 10:30 with costume

SATURDAY OCT. the 31ST:
Halloween with Kool Keith
 Performances by Kool Keith with DJs A-ron, Strategy... Pre-sale tickets \$20 and VIP tickets w/ open bar at www.going.com/koolkeith111 9pm-2am

SUNDAY CLOSED.
MONDAY CLOSED.
TUESDAY NOV. the 3RD:
SF Green Drinks
 A social networking happy hour for local green professionals. For more info, and tickets go to sfgreendinks.org 5:30pm-8:30pm | \$15 at door, \$12 advance, includes a drink ticket

LOOK HERE FOR MORE:
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THURSDAY OCTOBER 29 9:30PM \$7
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 JAZZ

FRIDAY OCTOBER 30 10PM \$10
MONOPHONICS
 SOUL/FUNK

SATURDAY OCTOBER 31 10PM \$10
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SUNDAY NOVEMBER 1 8:30PM \$7
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TUESDAY NOVEMBER 3 9:30PM \$7
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 11/5 KENNY BROOKS
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Dress to Kill Madrone Art Bar. 9pm, \$5. A Fringe Halloween party with costume contest and the best indie rock music videos with added special effects.

Hacksaw Halloween Poleng Lounge. 10pm, \$12. Featuring Mixhell, a duo with Brazilian heavy metal drummer Igor Cavaleira and Laima Cavaleira on the turntables.

Halloween Boootie ONA Lounge. 9pm, \$10-15. Mash-up party with Adrian and Mysterious O. Dada, and more, plus a costume contest (including "Best Mash-Up Costume") and live performances.

Famous: Sin and Celebrities Glas Kat. 9pm, \$30. Dress as your favorite Hollywood icon and dance down the red carpet with DJs Fuze, Jerry Ross, Mauricio, and more.

Ghost Ship California Ave., Hanger II, Treasure Island. 5F; www.kraaksmak.com. 9pm, \$40. With DJs Kraak and 5maak and Fort Knox 5.

Heaven and Hella Suite 181, 181 Eddy, 5F; (415) 345-9900. 10pm. With DJs Mindmotion, Dne G,

and Mark Divita spinning dance beats and radio hits. Costume contest for complimentary bottle service.

HYP Club Eight, 1151 Folsom, 5F; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.

Kiss of Death Vessel, 85 Campton, 5F; (415) 433-8585. 10pm. Featuring a costume contest and DJs Frenchy Le Freak, Pheeko Dubfunk, and Martin Aquino.

Monster Bash Beauty Bar. 10pm, free. Boos and booze all night with DJ White Mike.

Night of the Living Bass Mighty. 9pm, \$20. A costume party with DJs Wolfgang Gartner, Uberzone, Syd Gris and more.

Nightmare on 6th Street Club Six. 9pm, \$18. With DJs Maseo de La Soul, Shortkut, Jah-Yzer, Serg One, and more spinning soul, classic hip hop, reggae, and dancehall.

Nightmare on Van Ness Regency Ballroom. 9pm,

\$60. Multiple levels featuring a live performance by LMFAD and DJs E-Rock, Scene, Mark Farina, Dale Martin, BB Hayes, Sam Issac, and more.

Saw VIII Masquerade Extravaganza Blue Macaw, 2565 Mission, 5F; (415) 341-7314. 9pm, \$20-50. Featuring a costume contest with cash prizes, and two spooky levels of music with DJs Mindmotion, Sake1, and more.

SF Halloween Ball San Francisco City Hall, 1 Dr. Carlton B. Goodlett Place, 5F; (415) 816-7763. 9pm, \$45-100. An upscale Halloween costume party with DJs remedy, cut 5, vangeli, and more spinning mainstream, top 40, mashups, and house.

Spider Ball Bently Reserve, 400 Sansome, 5F; (415) 288-D2D2. 10pm, \$55. Featuring DJs and live performances by Vibe Squad, Beats Antique, Random RAB, Resident Anti-Hero, Tamo, and more to support the Black Rock Arts Foundation.

Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.

Teenage Dance Craze Halloween Party Knockout. 10pm, \$3. Scary teen beat, twisters, and surf rock with DJs Sergio Iglesias, Russell Quann, and Howie Pyro.

Thriller Lexington Club. 9pm, free. Featuring a Michael Jackson inspired costume contest and DJs Durt and Ponyboy startin' somethin' on the dance floor.

Zombie Ball Verdi Club, 2424 Mariposa, 5F; (415) 861-9199. 9pm, \$15. With a live performance by the Hi Rhythm Hustlers and guest Cari Lee and DJs spinning teen beat tunes.

SUNDAY 1

ROCK/BLUES/HIP-HOP

Built to Spill Fillmore. 7pm, \$25.

Dirty Projectors, **Little Wings** Bimbo's 365 Club. 8pm, \$18.

Flyleaf, **Paper Tongues** Great American Music Hall. 8pm, \$25.

Lucero, **Jack Oblivion**, **John Paul Keith** and the **One Four Fives** Mezzanine. 8pm, \$22.

Witchaven ONA Lounge. 6pm, \$25.

Jason Reeves, **Curtis People** Café du Nord. 8pm, \$12.

Brittany Shane, **Misisipi Mike** and **Gayle Lynn**,

Vandella Make-Out Room. 8:30pm, \$7.

Skinny Puppy, **Vverrevvolf Grehv** Regency Ballroom. 8pm, \$30.

Tori Sparks Union Room at Biscuits and Blues.

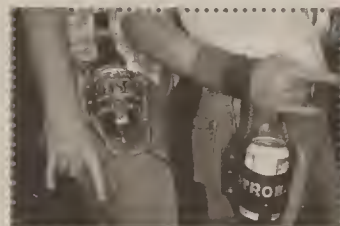
8:30pm, \$5.

UFO, **Travis Larson Band** Independent. 8pm, \$25.

BAY AREA

Shonen Knife, **Ty Segall**, **Dreamdate**, **DJs Zola** and **Jen Schnade** Uptown. 9pm, \$14.

CONTINUES DN PAGE 44 >>



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- 11/3 Shaimus
- 11/4 End Transmission
- 11/6 Inner Circle, Native Elements
- 11/7 Eye Eighty, The Musonics
- 11/8 Mega Banton, Prestige
- 11/11 Shareef Ali, Middle Initials, Scotch & Bones, Tenderloins
- 11/12 Warrior King, Gyptian
- 11/14 Ben Fuler CD Release Party
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SUN/1
CONT>

JAZZ/NEW MUSIC

Brenda Wong Aoki and Mark Izu Ensemble Yoshi's San Francisco. 2pm, \$5-20. Performing Japanese ghost stories and jazz.
Giovanni Allevi, Patrizia Scascitelli Yerba Buena Center for the Arts Forum, 701 Mission, SF; www.sfjazz.org. 7pm, \$25-35.
Marc Cary Focus Trio Florence Gould Theatre, Legion of Honor, 34th Ave at Clement, SF; www.sfjazz.org. 2pm, \$25.
Rob Modica and friends Simple Pleasures, 3434 Balboa, SF; (415) 387-4022. 3pm, free.
Pamela Rose Yoshi's San Francisco. 7pm, \$22.
SF Contemporary Music Players OOC Dance Commons, 351 Shotwell, SF; (415) 278-9566. 4:30pm, \$5-10. Performance and discussion of

Ken Ueno's "Archaeologies of the Future."
"SFJAZZ Beacon Award" Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 7pm, \$20-50. Honoring John Handy.
SFJAZZ High School All-Stars Yerba Buena Center for the Arts Forum, 701 Mission, SF; www.sfjazz.org. 3pm, \$5-15. Playing Duke Ellington and the sounds of the Harlem Renaissance.
"SIMM New Music Series" Musicians Union Hall, 116 Ninth St, SF; (415) 905-4425. 7:30pm, \$10. With Reconnaissance Fly and Noertker's Moxie.

FOLK/WORLD/COUNTRY

Boulder Acoustic Society Amnesia. 9pm, \$7-10. With special guest.
Fiesta Andina! Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 7pm, \$10. With Eddy Navia and Sukay.
Mucho Axé Coda. 8pm, \$7.

DANCE CLUBS

Breakfast in Bed Supperclub. Sat, \$15.
Halloween After-Party with DJs Syd Gris, Alain Octavo, Cosmic Selector, Oulce Vita, and more.
DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Vinnie Esparza, and guest Teleseen.
Fresh Ruby Skye. 6pm, \$25. A Halloween weekend T-Dance with DJ Tony Moran.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers - sound system for lovers." Got that?
Jock! Lookout, 3600 16th, 431-0306. 9pm, \$2. This high-energy party raises money for LGBT sports teams.

Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Shuckin' and Jivin' Knockout. 10pm, free. Rock, doo-wop, jivers, stompers, and more on 78 rpm with DJs Or. Scott and Oran.
Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

Tiger Lilies, Vinsantos Great American Music Hall. 8pm, \$20.
Trawler Bycatch, Seim and Rossfunke, 1-2-3 Knife Elbo Room. 9pm, \$5.

JAZZ/NEW MUSIC

Lavay Smith Trio Enrico's, 504 Broadway, SF; www.enricosf.com. 7pm, free.
Nice Guy Trio Yoshi's San Francisco. 8pm, \$14.
Reptet Make-Out Room. 8pm.
SF Contemporary Music Players Herbst Theatre, 401 Van Ness, SF; (415) 278-9566. 8pm, \$28. Performing "Maid to Order," music of Leroux, Ueno, Oenney, and RB Smith.

FOLK/WORLD/COUNTRY

Belle Monroe and Her Brew Glass Boys Amnesia. 8:30pm, free.

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DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; BB5-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!

Going Steady Dalva. 10pm, free. DJs Amy and Troy spinning 60's girl groups, soul, garage, and more.

King of Beats Tunnel Top. 10pm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.

Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.

Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.

Network Mondays Azul Lounge, One Tillman Pl; www.inhouseatent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured

performers.

Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl. **Armin Van Buuren** Ruby Skye. 9pm, \$30. With DJs Alain Octavo and Syd Gris.

TUESDAY 3

ROCK/BLUES/HIP-HOP

Ashford and Simpson Razz Room, Hotel Nikko, 222 Mason, SF; 1-866-468-3399, www.therazzroom.com. Bpm, \$47.50-55. Performing through Nov 14; check website for showtimes.

Astral, Ghosts and Strings, Moonlight Orchestra, Seabright Elbo Room. Bpm, \$6. **Atlas Sound, Broadcast** Great American Music Hall. Bpm, \$16.

B-Cups, Minks, Started-Its Bottom of the Hill.

9pm, \$8.

Layne Baker and the Black Diamond Band Biscuits and Blues. Bpm, \$15.

Cage the Elephant, Morning Teleportation, Shackletons Slim's. Bpm, \$16.

Chinese Stars, All Leather, Casy and Brian, Sensitive Hearts Thee Parkside. Bpm, \$8.

Jeffrey Foucault and Andy Friedman, Dave McGraw Café du Nord. 8:30pm, \$10.

Kawabata, 3Alos, 3 Leafs Hemlock Tavern. 9pm, \$10.

Imelda May Independent. Bpm, \$15.

Queen Latifah Regency Ballroom. Bpm, \$39.50-49.50.

Ron Thompson Union Room at Biscuits and Blues. Bpm, \$10.

Verbal Abuse, Rat Damage, Steeples Knockout. 10pm, free.

JAZZ/NEW MUSIC

Claudia Acuna Yoshi's San Francisco. Bpm, \$20.

"Boogaloo Tuesday" Madrone Art Bar. 9:30pm, \$3. With Oscar Myers.

Conscious Jazz Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.

Dave Parker Quintet Rasselaz Jazz. Bpm.

Euliptian Quartet Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm.

"Jazz Mafia Tuesdays" Coda. 9pm, \$7. With Joe Bagale.

Ricardo Scales Top of the Mark. 6:30pm, \$5.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. With DJs What's His Fuck, Taypoleon, and Mackiveli.

Drunken Monkey Annie's Social Club. 9pm, free. Guest DJs, free pool, and \$1 Hamm's.

Eclectic Company Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.

La Escuelita Pisco Lounge, 1817 Market, SF; (415) 874-9951. 7pm, free. DJ Juan Data spinning gay-friendly, Latino sing-alongs but no salsa or reggaeton.

Mixology Aunt Charlie's Lounge, 133 Turk, (415) 441-2922. 10pm, \$2. DJ Frantik mixes with the science and art of music all night.

Rock Dut Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.

Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubback spinning house.

Womanizer Bar on Church. 9pm. With DJ Nuxx. **SFBG**

SINGLES PARTIES

3 HALLOWEEN COSTUME/DANCE PARTIES:

OCT 30 Emeryville

OCT 31 Santa Cruz, Petaluma

NOV 3 Sausalito Waterfront Mixer

NOV 6 Michael Jackson Dance, San Mateo

NOV 6 California Cougar Convention, Beverly Hills

NOV 7 Art & Wine Tasting Party, San Francisco

NOV 10 Veteran's Holiday Party, San Francisco

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FRI OCT 30	THE BACK PAGES (60'S COVER BAND) 10pm
SAT OCT 31	SINISTER DEXTER (BIG BAND HALLOWEEN SHOW) 9pm
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Ann Randolph, whom Mel Brooks compares to the late Gilda Radner, presents her new solo show *Loveland* at The Marsh through November 14.

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

The Bald Soprano Cutting Ball Theater, Exit, 27 Taylor; (800) 838-3006, cuttingball.com. \$15-\$30. Opens Thurs/29, 8pm. Runs Thurs-Sat, 8pm; Sun, 3pm. Through Nov 22. Cutting Ball Theater opens its 10th season with Eugene Ionesco's comic masterpiece.

Destry Rides Again Eureka Theatre, 215 Jackson; www.42ndstreetmoon.org. \$34-\$44. Opens Sat/31. Runs Wed, 7pm; Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Through Nov 15. 42nd Street Moon presents this classic western musical starring Connie Champagne.

DRIP Boxcar Playhouse, 505 Natoma; www.crowdfire.org. \$10-\$25. Previews Sun/1, 3pm. Opens Mon/2, 8pm. Runs Wed-Sat, 8pm. Through Nov 21. Crowded Fire presents Christina Anderson's dreamlike new work.

Ghosts of the River BRAVA Theater Center, 2781 24th St; 641-7657, www.brava.org. \$20-25. Opens Wed/28. Runs Wed-Sat, 8pm. Through Nov 8. ShadowLight Productions announces the world premiere of this multidisciplinary shadow theatre work tackling the subject of the US/Mexico border.

How I Learned to Stop Worrying and Lost my Virginity Exit Café, 156 Eddy; (800) 838-3006, www.guerillarep.org. \$10-\$20. Opens Thurs/29. Runs Thurs-Sat, 8:30pm. Through Nov 21. Ann Marie Productions and Guerrilla Rep join forces to present Aileen Clack and John Caldon's comedy about becoming a woman in different cultural contexts.

Who's Afraid of Virginia Woolf? Actors Theatre of SF, 855 Bush; 345-1287, www.actorstheatresf.org. \$26-\$40. Previews Wed/28-Thurs/29. Opens Fri/30. Runs Thurs-Sat, 8pm; Nov 6 and Dec 6, 2pm. Through Dec 19. Actors Theatre of SF presents Edward Albee's classic.

ONGOING

The Creature Thick House, 169S 18th St; 401-8081, thickhouse.org. Previews Thurs-Sat, 8pm; Sun, 7pm. Black Box Theatre presents a one-of-a-kind Halloween experience with the world premiere of Trevor Allen's story based on Mary Shelley's classic novel.

First Day of School SF Playhouse, 533 Sutter; sfplayhouse.org. Check Website for dates and prices. Through November. Billy Aronson's new farce is a humdinger. (Avila)

The Future Project: Sunday Will Come Intersection for the Arts, 446 Valencia; 626-2787 x109, www.theintersection.org. \$15-\$25. Thurs-Sat, 8pm. Through Nov 7. A young couple (Erika Chong Shuch, Sean San Jose) struggle with the implications of their goldfish's imminent demise in this first-time collaboration between Campo Santo and Erika Shuch Performance Project (ESP), both resident companies at Intersection for the Arts. (Avila)

Goldfish Magic Theatre, Bldg O, Fort Mason Ctr; 441-8822, www.magictheatre.org. \$25-\$45. Oct 29 and Nov 5, 8pm; Oct 30-31, and Nov 6, 6:30pm; Nov 1 and 3, 7pm; Nov 1 and 8, 2:30pm. Through Nov 8. Magic Theatre's 43rd season opens with the first of two back-to-back plays from John Kolvenbach, whose companion-piece, Mrs. Whitney, runs with Goldfish in repertory beginning October 21. (Avila)

Her Naked Skin Zeum Theater, Yerba Buena Gardens; 749-2228, www.act-sf.org. \$15-\$20. Wed/28-Sat/31, 8pm. The American Conservatory Theater Master of Fine Arts Program presents Rebecca Lenkiewicz's new play. **Jekyll & Hyde: The Musical** Southside Theatre, Fort Mason Center; www.jericaproductions.com. \$25-\$35. Fri-Sat, 8pm; Sun, 2pm. Through Oct 25. The Royal Underground Theatre Company and Jerica Productions present the smash-hit Broadway musical.

Loveland The Marsh, 1074 Valencia; 826-5750, www.themarsh.org. \$15-\$50. Thurs, 8pm; Sat, 3pm. Through Nov 14. Los Angeles-based writer-performer Ann Randolph returns to the Marsh with a new solo play partly developed during last year's Marsh run of her memorable Squeeze Box. (Avila)

Meet the Samsas Boxcar Theatre, 505 Natoma; (800) 838-3006. \$20-\$30. Wed/21-Sat/24, 8pm; Sun, 2pm. Reality TV monstrosity takes the unexpected form of a gigantic bug, formerly eldest son and sad-sack Gordon, in this play based on Kafka's story. (Gluckstern)

November American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$10-\$82. Tues-Sat, 8pm; Sat-Sun, 2pm. Through Nov 15. American Conservatory Theater presents the West Coast premiere of David Mamet's fiendishly funny, over-the-top new comedy.

Shocktoberfest Hypnodrome Theatre, 575 10th St; (800) 838-3006, thrillpeddlers.com. \$25-\$69. Thurs-Fri, 8pm. Through Nov 20. Thrillpeddlers announces their signature Halloween show.

Tales from the Dark Room: Season II Dark Room Theater, 2263 Mission; 401-7987, darkroomsf.com. \$20. Fri/23-Sat/24, 8pm. The Dark Room Theater presents a celebration of the witching hour with a Halloween trick and treat.

Zombie: A New Musical EXIT Theatre Stage Left, 156 Eddy; 913-7272, www.zombiemusicals.com. \$25. Thurs-Sat, through Oct 31. With a score solidly rooted in hard rock and metal, the brainchild of Anthony R. Miller and Brendan West captures the traditional horror aesthetic.

Zombie Town EXIT Theatre Stage Left, 156 Eddy; 913-7272, www.sleepwalkertheatre.com. \$14-\$20. Fri-Sat, 8pm. Through Nov 7. Sleepwalkers Theatre presents the premiere of this horror-comedy from Tim Bauer.

DANCE

Alonzo King Lines Ballet Yerba Buena Center for the Arts, 700 Howard; 978-2787, linesballet.org. Wed-Sat, 8pm; Sun, 3pm. \$15-\$100. Never underestimate Alonzo King's ability to introduce dancers and audiences to new musical challenges. His most recent find is New York jazz pianist Jason Moran who, accompanied by bass player Tarus Mateen and drummer Nasheet Waits, played a fabulously roaming set for King's new "Refraction." Blues, art song, pop and stride seamlessly wove in and out of each other creating the interactive atmosphere for King's 11 episodes of individualized, kinetically mesmerizing dances. "Refraction" insinuates itself because of the way music and dance create separate yet overlapping universes. This coming weekend, Moran's score will be heard on tape. For King's 2005 "The Moroccan Project", the six excellent musicians of El Hamideen, however, will perform live. Don't miss them. One of the work's key motives is a dancer who simply stands while others throw themselves into something akin to ecstasy. I used to think that they were watching their colleagues. But perhaps they are taking time out to listen to the music. (Felciano)

PERFORMANCE

"Dr. Kristov's House of Fun and Horror" The Garage, 97S Howard; 885-4006, 97Showard.com. Fri-Sat, 8pm. \$10-\$20. A unique combination of influences comes together to create a one-of-a-kind theatrical experience in this tongue-in-cheek, horrible, audience-confronting show.

"Halloween Hullabaloo" Zambaleta, 2929 19th St; zambaleta.org. Sat, 6pm-12am. \$12-\$15. The community-based world music and dance school officially opens with performances by Brass Menazeri, Japonize Elephants, Helladelics, and more.

"International Czech Theater Festival" The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. Through Wed, times and prices vary. The Marsh presents a series of four new plays developed in the physical theater tradition of the Czech Republic.

"Japanese Ghost Stories and Jazz" Yoshi's SF, 1330 Fillmore; www.firstvoice.org. Sun, 2pm. \$5-\$20. Yoshi's hosts the haunting experience of Brenda Wong Aoki's ghost stories performed in

concert with Mark Izu in this family-friendly post-Halloween performance.

Lesbian/Gay Chorus of San Francisco Metropolitan Community Church of San Francisco, 150 Eureka; (800) 838-3006, lgcsf.org. Thurs-Sat, 8pm. "Halloween in the Castro," a new opera by Jack Curtis Oubowsky, merges local politics with murder and mayhem in an in-your-face social commentary about what's gone wrong with Castro Halloween.

Rasputin and his Amazing Marionettes Finn's Funhouse, 814 Grove; finnsfunhouse@yahoo.com. Fri-Sat, 7 and 8:30pm. \$10-\$15. A macabre musical marvel in mystifying miniature.

"Stateless: A Hip Hop Vaudeville Experience" The Jewish Theatre, 470 Florida; 292-1233, www.tjt-sf.org. Thurs-Sat, 8pm; Sun, 7pm. \$15-\$45. Is hip-hop dead, as Sacha Frere-Jones recently pronounced it or has it finally arrived? Will hybrid hip-hop theatre bring the raw edginess of this street-grown art form to a wider audience or can it only become diluted in its bid for mass consumption? Turns out it's a bit of both if Stateless is the standard to go by. Billed as a "Hip Hop Vaudeville Experience," there is real joy in the slapstick-and-soft shoe opening sequences, straight from the pages of a borscht belt revival, and real yearning in the parallel quests for identity and personal history on the parts of fellow rappers and theatre collaborators Oan Wolf and Tommy Shepherd. After a hilariously inter-titled interlude on a trans-Atlantic flight and an obligatory stoner's epiphany in Amsterdam, the pair head for Hamburg, where Wolf learns of his German-Jewish Vaudeville-performer roots, and then, almost as an afterthought, they head for Louisiana to discover Shepherd's. It's here that the play really loses its initial momentum, as the search for Shepherd's progenitors is not nearly as fleshed out as Wolf's. Still, Keith Pinto's choreography is tight, Ellen Sebastian Chang's staging ingenious, and the music, penned mainly by experimental music ensemble One Ring Zero, is virtually flawless. Edgy it's not, but with respect to Mr. Frere-Jones, very much alive. (Gluckstern)

"True Fiction Magazine Halloween Horror" Bayfront Theater, Fort Mason Center; www.improv.org. Fri-Sat, 8pm. \$17-\$20. SF's acclaimed improv ensemble returns for their wildly popular Halloween shows based on audience suggestion. **SFBG**

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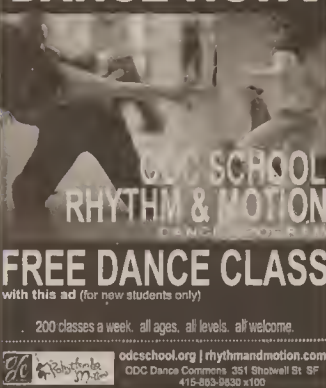
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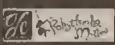
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EVENT LISTINGS



After this weekend's Halloween madness, honor the dead and celebrate new beginnings at the annual Day of the Dead procession and celebration on Mon/2.

Events listings are compiled by Paula Connelly. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

FRIDAY 30

Bedbugs: Modern Vampires City College of San Francisco, Science Building, room 3DD, SD Phelan, SF; (415) 239-358D. Noon, free. Hear Johnson Ojo, Ph.D. from the San Francisco department of health describe the life cycle of bedbugs, our 21st century vampires. Dr. Ojo will discuss the factors that have led to their reemergence and current public health measures to control infestations in San Francisco.

Ghost Walk Palace Hotel, 2 New Montgomery, SF; (415) 557-4266. 6:30pm, free. Learn about the spooky history of the historic Palace hotel, how King Kalakaua, the last king of Hawaii, died there in 1891, how it was rebuilt after burning in the 1906 quake, how President Warren G. Harding died in office there in 1923, and more tragedies and heartbreaks that keep the halls buzzing with spectral visions and mysterious occurrences.

Postmortem Legion of Honor, 10D 34th Ave., SF; (415) 75D-3548. 8pm, \$85. Dance among the undead at this "Ghoulish Gala," combining complimentary potions and witches brews with the current mummy exhibit featuring Iretorrou, a 2,500 year old Egyptian mummy.

SATURDAY 31

Classic Ghost Stories North Beach Library, 200D Mason, SF; (415) 355-5626. 2pm, free. Be a part of the Sitdown Readers' Theater and help read aloud classic ghost stories like "The Turn of the Screw" by Henry James and "Thrawn Janet" by Robert Louis Stevenson or bring your own favorites.

Costume Walk Yerba Buena Children's Garden, 4th St. at Howard, SF; (415) 543-171B. Noon, free. Children under 10 and their families are invited to participate in interactive performances and games for kids followed by a costume parade.

Creature Features Exploratorium, 3601 Lyon, SF; (415) 561-D360. 3pm; \$10-16, discount in costume. Begin your Halloween festivities with creepy creatures, plants, giant insects, a haunted Victorian house on wheels, and more. Including candy for the kids and a cash bar for adults.

Drop Dead Sexy Block Party Broadway between Montgomery and Columbus, SF; www.megahalloweensf.com. 8pm, \$35. Buy a wristband and gain access to multiple clubs

for costume contests and DJs spinning hip hop, R&B, mashups, top 40, electro, and more.

End of the Night Justin Herman Plaza, Market at Embarcadero, SF; journey.totheendofthenight.com. 7pm, free. Be a part of this city wide game of tag spanning San Francisco's haunted cityscape on Halloween. Players try to make it through six checkpoints on foot or by public transportation, without being caught by chasers. Those caught become chasers themselves.

Freakshow Terra Gallery, 511 Harrison, SF; www.terrafsf.com. 9pm, \$3D. Attend a 1930's circus big top Halloween party featuring a freakshow with aerialists, jugglers, clowns, DJs spinning indie, pop, and alternative sounds, and more.

Halloween Party Cat Club, 119D Folsom, SF; (415) 7D3-B964. 9pm, \$15 with costume. In response to years of violence in the Castro, Peaches Christ and Helinka are hosting a fright-night featuring a costume contest, midnight drag show, classic horror films projected on screens, and DJs spinning creepy dance music.

Make Drag, Not War Dance Mission Theater, 3316 24th St., SF; www.againstmilitarism.org. 7:30pm, \$2D. Join Iraq Veterans Against War (IVAW) for a night of activist drag and dance theater featuring the drag debut of more than a dozen Iraq veterans as a benefit for Dialogues Against Militarism (DAM).

Spider Ball Bently Reserve, 40D Sansome, SF; spiderball.com. 10pm, \$55. Dress to impress at this decadent Halloween party and fundraiser for the Black Rock Arts Foundation (BRAF) and enjoy DJs, live acts, and more.

Spiral Dance Ritual Kezar Pavilion, 7SS Stanyan, SF; www.reclaiming.org. 7:30pm, \$2D-10D. Honor the dead and celebrate renewal at this spiral dance ritual happening on the day of the year when the veil is thin between the worlds of the living and the dead.

SUNDAY 1

Día de los Muertos Concert San Francisco Symphony, Davies Symphony Hall, 2D1 Van Ness, SF; (415) 864-6DD0. 2pm, \$15-65. Celebrate Latino culture at this family concert featuring music, dance, art, and storytelling from the traditions of the Day of the Dead.

MONDAY 2

Día de los Muertos 24th St. and Bryant, SF; www.dayofthedeadsf.org. 7pm, free. Join thousands of families, community members, artists, and activists for the annual Day of the Dead procession and public altar exhibit. Procession ends at a Festival of Altars in Garfield Park, located at 26th and Harrison. **SFBG**

NOVEMBER

★ BY DAVID MAMET ★
DIRECTED BY RON LAGOMARSINO

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Agnès Varda's *The Beaches of Agnès* opens Fri/30.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Matt Sussman, and Laura Swanbeck. The film intern is Fernando F. Croce. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide.

SF DOCFEST

The eighth annual San Francisco Documentary Film Festival runs through Oct 29 at the Roxie, 3117 16th St. SF. Tickets (\$11) are available by visiting www.sfindie.com. All times p.m.

WED/28

American Artifact: The Rise of American Rock Poster Art 7. *The Great Contemporary Art Bubble 7*. *The Philosopher Kings* 9:15. *Pop Star on Ice* 9:15.

THURS/20

Nursery University 7. *Speaking in Code 7*. *Trimpin: The Sound of Invention* 9:15. *Cropsey* 9:15.

OPENING

■ **The Beaches of Agnès** Director's commentaries are par for the course in the DVO age, but few filmmakers possess the élan to warrant a feature-length auto-exegesis. Agnès Varda is one, and her most recent memory machine — she claims it's her last — cheerfully dissolves the boundaries between memoir, retrospective, and installation. We begin on the beach, with the 80-year-old Varda spryly instructing her young assistants on the placement of various mirrors. "If we opened people up, we'd find landscapes," she explains of her motivation for filmmaking, before embarking on an unclassifiable daisy chain of reenactment and reminiscence. The film moves at the leisurely pace of the flâneur's walk, the better to relish Varda's joie de vivre and sweet bawdiness. Her chameleon-colored bowl cut dares us to keep abreast of her quicksilver digressions on the past (fact or fiction matters less than then and now). As with 2000's *The Gleaners and I*, she's most free with the things she adores: blurry foregrounds, old photographs, heart-shaped potatoes, ancient frescoes, the human body and neighbors. "All the dead lead me back to Jacques," she says, referring to her great love, Jacques Oemy, and their life together loops *The Beaches of Agnès* with a beauty not soon forgotten. (1:40) *Opera Plaza*. (Goldberg)

Brain Dead With the zombie comedy genre — I'm sick of "zomcom," aren't you? — having reached mass impact via *Zombietown*, you might be hungry for not chalk-faced ravenous for more of the same. In which case you'll enjoy this Thrillville-presented West Coast theatrical debut of 1980s horror fave (1986's *Witchboard*) Kevin Tenney's own more modestly scaled mixup of undead mayhem and laughs. When a tiny asteroid lands in a rural area — instantly turning one unlucky fisherman into green-faced chomper and his buddy into lunch — it's not long before shambling carnivores are imperiling the requisite cabinful of ill-matched stragglers. Their number include a televangelist, lost sorority sisters, and two escaped convicts, one nice and one

psycho-mean. While the latter takes everyone hostage at gunpoint, those carnivorous ghouls gathering outside have a strictly take-no-hostages policy. They'll take brains, though. BRAAAAAAIIINS!!! *Brain Dead* is fun — if kinda dumb fun, compared to *Shaun of the Dead* or even *Zombieland*. (Let alone Peter Jackson's 1992 splatsterpiece *Braindead*, or the 1990 Bill Paxton-Bill Pullman non-zom horror faceoff also called *Brain Dead*). But if it lacks that special edge of originality and/or wit, it's still a whole lot better than 2008's *Zombie Strippers*, of which we shall never speak again. (1:35) *Four Star*. (Harvey)

■ **Bronson** In 2000's *Chopper* (2000), Eric Bana killed as Australia's most notorious psychotic extortionist-killer-jailbird-celebrity autobiographer — more vividly than in any part serving his subsequent, slightly bland leading-hunk status. Tom Hardy is another handsome bloke at risk of looking competent and versatile without fully impressing. Yet here comes *Bronson*, a film (and role) offering up a dramatized "Man. Myth. Celebrity" (as per its ad line) of actual "worst prisoner in Britain." The real Michael Gordon Peterson, better known as "Charles Bronson" (a PR-minded friend fitted the *Death Wish* star as nom de notoriety), was an extreme anger-management case whose working-class struggle ended when he robbed a post office in 1974. As the film details, prison spectacularly agreed with him. He enjoyed the tension and violence — between himself and fellow inmates as well as guards — so much that he got sent to a high-security psychiatric hospital. Worry not: even drugged to the gills, he managed to create ruckuses that won national attention. This is the second English-language directing effort by Dane Nicolas Winding Refn, of the crime-drama *Pusher* trilogy. *Bronson* is utterly revved up in a way that's showy but not at all dumbed-down, and it's pure cinematic inspiration at least half-transcending even a case of snarkish homophobia as you haven't seen since ... well, *Chopper* maybe? (1:32) *Lumiere*. (Harvey)

The Canyon See "Into the Wild." (1:42) *Opera Plaza*. **Gentlemen Broncos** The latest from *Napoleon Dynamite* (2004) director Jared Hess is about a Utah teen (Michael Angarano) who is obsessed with science fiction. (1:51)

■ **Heart of Stone** With metal-detectors blocking its entrance, gang fights breaking out in the halls, and teachers wearing bulletproof vests, it's clear that Weequahic High School is not your usual blackboard jungle. Once one of the nation's most respected schools, the Newark, NJ institution was by 2000 plagued by the urban violence that claimed an alarming number of lives. Beth Toni Kruvant's first-rate documentary chronicles the place's gradual recovery thanks to Ron Stone, the passionate principal who, using a mixture of diplomacy and compassion, struggled to control the brutality that loomed over a new generation of students. Though similar in subject to Rollin Jinxer's recent *The Providence Effect*, *Heart of Stone* is easily the better film, less an infomercial for enrollment than a tough-minded analysis of the historical upheavals and social conditions forming Weequahic's fall and rise. "Inspiring" is an abused term when it comes to movies about teachers, but Kruvant's inquiry and Stone's dedication earn it. (1:24) *Roxie*. (Croce)

CONTINUES ON PAGE 50 >>

"★★★★★!"

- Roger Ebert, CHICAGO SUN-TIMES
- Wesley Morris, BOSTON GLOBE
- Carrie Rickey, PHILADELPHIA INQUIRER
- Maira Macdonald, SEATTLE TIMES
- Joshua Rothkopf, TIME OUT NEW YORK
- Cello Covert, INDEPENDENT STAR-Tribune

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— David Edelstein, NEW YORK MAGAZINE

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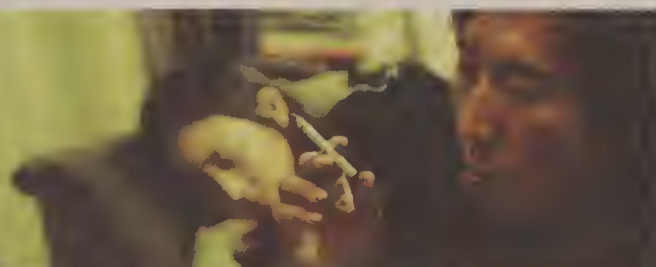
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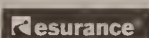
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FILM LISTINGS

OPENING CONT>>

Michael Jackson's This Is It This concert doc compiles behind-the-scenes rehearsal footage for what would have been Jacko's run of London shows. (1:52) *Cerrito, Four Star, Marina.*

Walt and El Grupo This highly authorized documentary chronicles the 1941 South American tour Disney staff took as part of the U.S. "Good Neighbor" policies. The creative results were several fascinating wartime pastiches, including 1944's anarchic, marvelous feature *Three Caballeros*. But that last is inexplicably not excerpted here — while tedious home-movie footage with Walt and company on their well-recorded trip, not to mention surviving relatives' clucking over how wonderful it all was, go on and on. It's worth noting that this studio vanity project has reached theaters, if minimally — while John-Paul Davidson and Trudi Styler's *The Sweatbox*, an unvarnished behind-scenes portrait of the thorny processes behind latter-day Disney 'toon *The Emperor's New Groove* (2000), mysteriously vanished from the planet after its 2002 festival debut. That documentary offered real insight without reducing appreciation for its original talents. This one is a timid, worshipful bore. (1:46) (Harvey)

The Yes Men Fix the World Can you prank shame, if not sense, into the Powers That Be? Andy Bichlbaum and Mike Bonnano,

the jesters-activists who punked right-wing big-business in the documentary *The Yes Men* (2003), continue to play Groucho Marx to capitalism's mortified Margaret Oumont in this gleeful sequel. Decked in sharp suits and packing fake websites and catchphrases, the duo bluffs its way into conferences and proceeds to give corporate giants the Borat treatment. The stunts are often inspired and, in their visions of fantasy justice, poignant: Bichlbaum and Bonnano pose as Oow envoys and announce the company's plans to send billions to treat victims of the 1984 Bhopal chemical disaster, and later appear as HUO representatives offering a corrective to the shameful neglect of New Orleans in the wake of Hurricane Katrina. The Yes Men may not fix the world, but their ruses once more prove the awareness-raising potential of comedy. (1:30) *Oaks, Roxie, (Croce)*

ONGOING

Amelia Unending speculation surrounds the fate of aviator Amelia Earhart, who, with navigator Fred Noonan, disappeared in 1937 over the Pacific while attempting to circumnavigate the globe. However, Mira Nair's biopic *Amelia* clarifies at least one fact: that Earhart (played by Hilary Swank) was a free-spirited freedom-loving lover of being free. We learn this through passages of her writing intoned in voice-over; during scenes with publisher and eventual husband George Putnam (Richard Gere); and via wildlife observations as she flies her Lockheed

Electra over some 22,000 miles of the world. Not much could diminish the glory of Earhart's achievements in aviation, particularly in helping open the field to other female pilots. And Swank creates the impression of a charming, intelligent, self-possessed woman who manages to sidestep many of fame's pitfalls while remaining resolute in her lofty aims. She's also slightly unknowable in her cheery, near-seamless virtue, and the film's adoring depiction, with its broad, heavy strokes, at times inspires a different sort of restlessness than the kind that compels Earhart to take flight. *Amelia* is structured as a series of flashbacks in which the aviator, while circling the earth, retraces her life — or rather, the highlights of her career in flying, her marriage to Putnam, and her affair with Gene Vidal (Ewan McGregor), another champion of aviation (and the father of author Gore). And this, too, begins to feel lazily repetitive, as we return and return again to that cockpit to stare at a doomed woman as she stares emotively into the wild blue yonder. (1:51) *California, 1000 Van Ness, Piedmont, SF Center, Sundance Kabuki, (Rapoport)*

Antichrist (1:49) *Embarcadero, Shattuck.*

Astro Boy How can a robo-kid so cute be so sad? That's the beautiful paradox of *Astro Boy*, the atomic age Japanese manga-cum-Pinocchio parable here given loving new life. Genius creator Osamu Tezuka's original *Astro Boy* cannily grappled with the seductions and dangers of Japan's economic miracle.

CONTINUES ON PAGE 52 >>



GUARDIAN

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ONGOING
CONT>

the country's conflicted emotions about the technology that fueled both *Astro Boy* and the war machine, and the struggle between industrialization and the environment. This update adds the recurring favorite sci-fi leitmotif of artificial intelligence — and by extension what it means to be human and non-human — to the mix. This adorable toaster (voiced by Freddie

Highmore) awakens with memories of Toby, the brilliant, rebellious son of robotics genius Dr. Tenma (Nicolas Cage), believing he is a boy not a robot. The grief-stricken Tenma built him after the original Toby was killed during the test of a new robotic weapon. Eventually cast out by his Frankenstein father-creator and coping with some major identity issues, *Astro Boy* finds his place among a slew of outcasts on the now garbage- and robot part-strewn *Wall-E*-esque Earth, where his sense of compassion and mega powers threaten to

bridge the seemingly insurmountable differences between humans and robots. Despite the speed with which director David Bowers and his team put together this animated feature, which boasts the voicings of stars like Charlize Theron and Nathan Lane, *Astro Boy* succeeds in delivering that crucial hybrid of action, comedy, and emotional heft that the best of classic animation offers, while touching lightly out relevant ideas about technology. (1:34) 1000 Van Ness, Presidio, Shattuck. (Chun)

Big Fan (1:35) Lumiere, Shattuck.
Bright Star (1:59) Elmwood, Opera Plaza.
Capitalism: A Love Story (2:07) California, Empire, Grand Lake, 1000 Van Ness, SF Center.
Cirque du Freak: The Vampire's Assistant (1:48) 1000 Van Ness, SF Center, Shattuck.
Cloudy With a Chance of Meatballs (1:21) Oaks.
Coco Before Chanel (1:50) Albany, SF Center.

Sundance Kabuki.
Couples Retreat (1:47) 1000 Van Ness, Presidio, SF Center, Shattuck.
The Damned United (1:38) Elmwood, Embarcadero.
An Education (1:35) Albany, Embarcadero, Empire, Piedmont, Sundance Kabuki.
Good Hair (1:35) Lumiere, Shattuck.
Inglorious Basterds (2:30) Oaks, SF Center.
The Informant! (1:48) SF Center.
The Invention of Lying (1:40) 1000 Van Ness.
Law Abiding Citizen (1:48) 1000 Van Ness.
My One and Only (1:48) Opera Plaza.
New York, I Love You (1:43) Bridge, Shattuck.
The Nightmare Before Christmas 3D (1:16) Castro, Grand Lake.
Ong Bak 2: The Beginning (1:55) Lumiere, Shattuck.
Paranormal Activity In this ostensible found-footage exercise, Katie (Katie Featherston) and Micah (Micah Sloat) are a

young San Diego couple whose first home together has a problem: someone, or something, is making things go bump in the night. In fact, Katie has sporadically suffered these disturbances since childhood, when an amorphous, not-at-reassuring entity would appear at the foot of her bed. Skeptical technophile Micah's solution is to record everything on his primo new video camera, including a setup to shoot their bedroom while they sleep — surveillance footage sequences that grow steadily more terrifying as incidents grow more and more invasive. Like 1999's *The Blair Witch Project*, Oren Pell's no-budget first feature may overwhelm mainstream genre fans who only like their horror slick and slasher-gory. But everybody else should appreciate how convincingly the film's very ordinary, at times annoying protagonists (you'll eventually want to throttle Micah, whose efforts are clearly making things worse) fall prey to a hostile presence that manifests itself in increments no less alarming for being (at first) very small. When this hits DVD, you'll get to see the original, more low-key ending (the film has also been tightened up since its festival debut two years ago). But don't wait — *Paranormal's* subtler effects will be lost on the small screen. Not to mention that it's a great collective screaming-audience experience. (1:39) Metreon, 1000 Van Ness, Presidio, Sundance Kabuki. (Harvey)

Paris (2:04) Embarcadero, Shattuck.
Saw VI (1:30) 1000 Van Ness.
The September Issue (1:28) Presidio.
A Serious Man (1:45) California, Embarcadero, Empire, Piedmont, Sundance Kabuki, The Stepfather (1:41) 1000 Van Ness.
The Vanished Empire (1:45) Sundance Kabuki.
Where the Wild Things Are (1:48) Cerrito, Four Star, Grand Lake, Marina, 1000 Van Ness, Sundance Kabuki.
Whip It (1:51) SF Center.
Zombieland (1:23) 1000 Van Ness, Shattuck, Sundance Kabuki. SFBG

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Gary Goldstein, LA TIMES

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Now, over three decades later Barry Tashian, Vern Miller, Bill Briggs and Chip Damiani are back. With the release of their new albums, "The Remains" and "Movin' On," and recent sold out performances in Europe and the U.S., The Remains are once again taking the music scene by storm. This fab documentary chronicles their history, touring with the Beatles and subsequent reunion.

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The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184. www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Oaly, Oaly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANOANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

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This film is rated R. Run-of-engagement passes received through this promotion do not guarantee admission to the theatre. Seating
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rep clock

Schedules are for Wed/28-Tues/3 except where
 noted. Director and year are given when available.
 Double features are marked with a *. All times
 are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF;
 www.atasite.org. \$6-7. "Free Form Film Festival:
 Subjective Sanity," Wed, 8. "Other Cinema:"
 "Patrick Macias' History of Japanese Horror,"
 Sat, 8:30.

BALBOA THEATER 3630 Balboa, SF; www.bal-
 boomovies.com. \$12. "Thrillville's Halloween Gore
 'N' Snorefest:" •Hollywood Chainsaw Hookers

(Ray, 1988) and **Zontar, the Thing from Venus**
 (Buchanan, 1966), Thurs, 7:30. With special musi-
 cal guests the Oedipus.

CASTRO 429 Castro, SF; (415) 621-6120, www.
 castrotheatre.com. \$5-10. **The Nightmare Before**
Christmas (Selick, 1993), 7, 8:45 (also Sat-Sun,
 Wed, 1:30, 3:25, 5:10; no 8:45 show Sat/31).
 Through Nov 4.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER
 1118 Fourth St, San Rafael; (415) 454-1222.
 www.cbfilm.org. \$6.50-10. **Something Unknown**
 is doing we don't know what (Scheltens, 2009),

Oct Wed-Thurs, call for times. **Italians** (Veronesi,
 2009), Wed, call for times. **Hausu** (Obayashi,
 1977), Thurs-Sat, 9 (also Thurs, 7). **Antichrist**
 (von Trier, 2009), Oct 30-Nov 5, call for times. **The**
Yes Men Fix the World (Bichlbaum and Bonanno,
 2009), Oct 30-Nov 5, call for times. "In My
 Father's Shadow: A Daughter Remembers Orson
 Welles:" **The Lady from Shanghai** (Welles, 1948),
 Mon, 7. With Chris Welles Feder in person.

CLAY 2261 Fillmore, SF. "Classic Vincent Price
 Horror Film Double Feature:" •**The Last Man on**
Earth (Ragona and Salkow, 1964), and **Tomb of**
Ligeia (Corman, 1965), Wed, 7. This event, \$10;
 more info at www.shock-it-to-me.com. "French
 Cinema Now:" **The French Kissers** (Sattouf,
 2009), Thurs, 7 and Sat, 4:45; **The King of Escape**
 (Guiraudie, 2009), Thurs, 9:30 and Fri, 7; **Yuki and**
Nina (Girardot and Suwa, 2009), Fri, 5 and Sat,
 7:15; **The Walberg Family** (Ropert, 2009), Fri, 9:30
 and Sun, 6:30; **Stella** (Verheyde, 2008), Sat, 2:30
 and Tues, 7; **OSS 117: Lost in Rio** (Hazanavicius,
 2009), Sat, 9:30; **The 400 Blows** (Truffaut, 1959),
 Sun, 2; **Adhen** (Ameur-Zameche, 2008), Sun,
 4:15 and Tues, 9:15; **Welcome** (Lioret, 2008), Sun,
 8:30 and Mon, 9; **The Thorn in the Heart** (Gondry,
 2009), Mon, 7. This event, \$12.50 each film; more
 info at www.sffs.org.

DAVIES SYMPHONY HALL 201 Van Ness, SF;
 (415) 864-6000, www.sfsymphony.org. \$20-30.
Nosferatu (Murnau, 1922), Sat, 8. With live organ
 accompaniment.

DREAM INSTITUTE 1672 University, Berk; (\$10)
 845-1767, http://dream-institute.org. \$15.
 "Psyche and Cinema:" **Bride of Frankenstein**
 (Whale, 1935), Fri, 7.

GRAND LAKE 3200 Grand, Oakl; www.bayarea-
 filmevents.com. "Creature Features:" •**Son of**
Godzilla (Fukuda, 1967), Fri, and **Frankenstein**
Meets the Wolf Man (Neill, 1943), Fri; •**Motel Hell**
 (Connor, 1980), Sat, and **The Howling** (Oante,
 1981), Sat. With host John Stanley. Check website
 for times and prices.

MAMA CALIZO'S VOICE FACTORY 1519 Mission,
 SF; (415) 824-3890. \$10. "Revival House Classic
 Queer Cinema:" •**No Skin Off My Ass** (LaBruce,
 1991), Wed, 8, and **The Revolution Is My**
Boyfriend (LaBruce, 2004/06), Wed, 10.

MECHANICS' INSTITUTE 57 Post, SF; (415)
 393-0100. \$10. "Tales of the Great Depression:"
 Dillinger (Milus, 1973), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (\$10)
 642-5249, www.bampfa.berkeley.edu. \$5.50-
 9.50. "Life's Work: The Cinema of Ermanno Olmi:"
Terra Madre (2009), Wed, 7; **One Hundred Nails**
 (2007), Fri, 6:30. "A Theater Near You:" **24 City**
 (Jia, 2008), Thues, 8:50. "Tea and Larceny: Classic
 British Crime Films:" **The Krays** (Medak, 1990),
 Sat, 8:45. "Julien Ouvrier: Poetic Craftsman of
 Cinema:" **Holiday for Henrietta** (1952), Thurs,
 6:30; **Deadlier Than the Male** (1956), Fri, 8:25;
Pot-Bouille (1957), Sat, 6:30. "Watching the
 Unwatchable: Films Confront Torture:" **Standard**
Operating Procedure (Morris, 2008), Sun, 3;
 •**Quiet Rage: The Stanford Prison Experiment**
 (Muesen, 1988), and **Vinyl** (Warhol, 1965), Sun,
 5:30. "Alternative Visions:" "Brief Recollections:
 Films by Ute Aurand (2004-2009), Tues, 7:30.

PARAMOUNT THEATRE 2025 Broadway, Oakl;
 1-800-745-3000, www.ticketmaster.com. \$5.
Abbott and Costello Meet Frankenstein (Barton,
 1948), Fri, 8.

PIEDMONT 4186 Piedmont, Oakl; (\$10) 464-5980.
 www.landmarktheatres.com. \$5-8. "Cult Classics
 Attack 4:" **Back to the Future** (Zemeckis, 1985),
 Fri-Sat, midnight.

RED VIC 1727 Haight, SF; (415) 668-3994.
 \$6-10. **Let the Right One In** (Alfredson, 2008),
 Wed-Thurs, 7, 9:25 (also Wed, 2). **Pig Hunt** (Isaac,
 2008), Fri-Tues, 7:15, 9:30 (also Sat-Sun, 2, 4). **The**
Room (Wiseau, 2003), Sat, midnight.

ROXIE 3117 and 3125 16th St, SF; (415) 863-
 1087, www.roxie.com. \$5-9.75. SF OocFest,
 Wed-Thurs. See film listings. **The Yes Men Fix the**
World (Bichlbaum and Bonanno, 2009), Oct 30-
 Nov 5, 7, 8:45 (also Sat/31-Sun/1, 3, 5).

SAN FRANCISCO ART INSTITUTE 800 Chestnut,
 SF; www.sfaia.edu/vas. **Stay the Same Never**
Change (Nakadate, 2009), Mon, 7:30. With direc-
 tor Laurel Nakadate in person.

SAN FRANCISCO CINEMATHEQUE McBean
 Theatre, Exploratorium, 3601 Lyon, SF; www.
 sfcinema.org. \$10. "Hollis Frampton: Zorns Lemma
 and A Lecture," Thurs, 7:30.

SUNDANCE KABUKI 1881 Post, SF; www.selamta.
 org/events.html, www.brownpapertickets.
 com/event/81681. \$25. **Into Abyssinia**, Tues, 6.
 Benefit for the Selamta Family Project, which aids
 children and families in Ethiopia.

YERBA BUENA CENTER FOR THE ARTS 701
 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8.
 "Pink Cinema Revolution: The Radical Films of Koji
 Wakamatsu:" **United Red Army** (2007), Thurs,
 7. **SFBG**

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322474-00 The following person is doing business as **TARGET NOOE SOLUTIONS, CIVISMTPSS** Crestline Drive, Apt. 1, San Francisco, CA. 94131. Leyla Aleva, SS Crestline Drive, Apt. 1, San Francisco, CA. 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09-11-2009. Signed Leyla Aleva. This statement was filed by Jeannette Yu on September 11, 2009. **#35255, September 16, 23, 30 and October 7, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322669-00 The following person is doing business as **EarthBody Advanced Therapies, DI EarthBody, EarthBody Products**S34 Laguna Street, San Francisco, CA. 94102. EarthBody Advanced Therapies, 534 Laguna Street, San Francisco, CA. 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date n/a. Signed Susy Ibrahim. This statement was filed by Maribel Jaldon on September 22, 2009. **#35257, October 7, 14, 21, 28 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322876-00 The following person is doing business as **JUICE TO YOU**, 2590 Great Highway, San Francisco, CA. 94116. Charles Gulick, 2590 Great Highway, San Francisco, CA. 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date NA. Signed Charles Gulick. This statement was filed by Manedynne L. Argente on October 5, 2009. **#355016, Publication Dates: October 21, 28; November 4, 11, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322962-00 The following person is doing business as **METROPOLITAN LIFESTYLE MANAGEMENT**, 61 Stanyan Street, San Francisco, CA. 94118. Stacy Nordahl, 318 S. Grant Street #3-0, San Mateo, CA. 94401. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/02/09. Signed Stacy Nordahl. This statement was filed by Manedynne L. Argente on October 2, 2009. **#355014, Publication Dates: October 7, 14, 21 & 28, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322990-00 The following person is doing business as **SAN FRANCISCO WELDING**, 1026 Wisconsin Street, San Francisco, CA. 94107. Richard L. Wassam, 1026 Wisconsin Street, San Francisco, CA. 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/05/09. Signed Richard Wassam. This statement was filed by Manedynne L. Argente on October 5, 2009. **#355015, Publication Dates: October 7, 14, 21 & 28, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0323225-00 The following person is doing business as **Kindred Thru Taboo**556 London, San Francisco, CA. 94112. Brian Matthew Kuhle, 556 London, San Francisco, CA. 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10-13-2009. Signed Brian Kuhle. This statement was filed by Michael Jaldon on October 16, 2009. **#35260, October 28, November 4 & 11, 18 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0323351-00 The following person is doing business as **AMERICAS CRUISES**, 348 Hayes Street, San Francisco, CA. 94102. Americas Cruises LLC, 348 Hayes Street, San Francisco, CA. 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date October 22, 2009. Signed Cesar A. Privat. This statement was filed by Maribel Jaldon on October 22, 2009. **#355017, Publication Dates: October 28; November 4, 11, 18, 2009.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: September 28, 2009. To Whom It May Concern: The name of the applicant is: **PURE ENTERTAINMENT LLC** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 354 11th ST., SAN FRANCISCO, CA. 94103-4314. Type of License Applied for: **47- ON-SALE GENERAL EATING PLACE.** Publication date: October 7, 2009 **L#35001.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: October 12, 2009. To Whom It May Concern: The name of the applicant is: **HONEY WALL LLC** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 845 MARKET ST., STE 80, SAN FRANCISCO, CA. 94103-1921. Type of License Applied for: **41- ON-SALE BEER AND WINE - EATING PLACE.** Publication date: October 21, October 28, & November 4, 2009. **L#35001.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: October 22, 2009. To Whom It May Concern: The name of the applicant is: **WILSON SHERRY / YALCIN IRFAN** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1457 18TH STREET, San Francisco, CA. 94107-2801. Type of License Applied for: **41- ON-SALE BEER AND WINE - EATING PLACE.** Publication date: **October 28, 2009 L#35501B.**

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Bertha Lee Sean. CASE NUMBER: PES-09-292645. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of BERTHA BEAN. A Petition for Probate has been filed by: **Elvis Ray Bean** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **Elvis Ray Bean** be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102 as follows: November 10, 2009, Probate Court, Time: 9:00 AM room- 204. Endorsed Filed, San Francisco County Superior Court of California on August 6, 2009 by Leslie Gomez, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Attorney for petitioner: **ELVIS RAY BEAN**, 330 TOPEKA AVENUE, SAN FRANCISCO, CA. 94124. TELE: 415-571-3942. **Publication date(s): October 21, 28 & November 4, 2009 L#35235.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-S4S7B7. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA. 94102. PETITION OF Vinh Kiet To (AKA Kit Vinh To) for change of name. TO ALL INTERESTED PERSONS: Petitioner **VINH KIET** to filed a petition with this court for a decree changing names as follows: Present Name: **VINH KIET TO (AKA KIT VINH TO)**. Proposed Name: **KYLE SUE** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: December 8, 2009. Time: 9:00 AM Room - 218. Signed by James J. McBride, Presiding Judge on September 30, 2009. Endorsed Filed, San Francisco County Superior Court of California on September 30, 2009 by Gordon Park-Li, Clerk. **Publication date(s): October 7, 14, 21, 28, 2009. L#35012.**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person has abandoned the use of the fictitious business name known as: MLD Associates. Located at: 881 Colby Street, San Francisco, CA. 94134. The fictitious business name referred to above was filed in the County of San Francisco under File# 2006-09932500 on: 12/26/2006. Name AND ADDRESS OF REGISTRANTS (as shown on previous statement): Oaisy Lee, 881 Colby Street, San Francisco, CA. 94134. This business was conducted by an individual. Signed Oaisy Lee. Dated: September 21, 2009. Manel Jaldon, Deputy County Clerk. **October 21, 28, November 4, 11, 2009 L#35259**

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Fat lot of good

By Andrea Nemerson
andrea@mail.altsexcolumn.com

Dear Andrea:

I have a feeling this is not the best way to get a sympathetic response from you, but it's a real problem for me and I like your advice, so I thought I might as well give it a try. Here goes.

My boyfriend and I have been together eight years. I can't say I'm as cute now as I used to be, but I'm OK. "Brian," on the other hand, has gained weight every year due to a desk job and, I guess, just normal metabolism stuff. By now, he's actually fat. And I just don't feel attracted the way I used to. I still love him, but I'm really not feeling it in the sex department. Do I try to get him to lose weight, or just put up with a no-sex partnership (forever?), or try to find someone I do have the hots for? Help!

Love,
Size Matters

Dear Size:

Before we even consider getting into the hopelessness of pinning your future on weight loss — yours or anyone else's — let's talk about relationships at the seven- or eight-year mark. This is not, generally speaking, a high point. So common is the "seven-year itch" that sociobiologists have attempted to explain it, alleging that it takes seven years for a man-cub to achieve enough independence to survive without two parents regularly provisioning it. Thus, the hormonal glue that holds a couple together need last no longer than that. And it doesn't. There are several obvious holes in this theory (it takes longer than seven years to conceive and rear a child to the age of seven; couples historically would have had more than one child, etc.) Plus, the most compelling recent research makes a strong argument against the nuclear family as the essential unit of protohuman and early human society. (See Sarah Blaffer Hrdy's *Mothers And Others* [Belknap, 2009], where she demonstrates, very persuasively, that it takes a village — and always has.)

But we don't need sociobiology to convince us that relationships often beach themselves on the rocky shoals of not-quite-a-decade together. Six or seven or eight years out, the very last of the initial biochemical rush we call "falling in love" has finally dissipated. Real life is in ascendance. And real life is nowhere near as much fun. Six-seven-eight years is also enough time for individual priorities to deviate from the original, couple-led mandate, which was basically "be together as much as possible and have lots and lots of sex." Careers, families or origin, children yea or nay or present, all conspire to pull you apart unless you make all possible effort to cleave unto each other. Have you done enough cleaving?

You can blame the wad of adipose tissue that has attached itself to your beloved's abdo-

men (and I'm not saying the wad does not bear some responsibility here), but I don't think it's the whole story. Are you sure you do?

Now: his fat. I don't have to tell you that he has probably noticed it himself, correct? That your pointing it out is not going to come as some great revelation? So either he does not wish to "do anything" about it; has tried, and, like nearly everyone who attempts to diet off excess poundage, has succeeded only in making himself miserable and possibly fatter; or he will take on the project in his own good time. In any event, nagging him, shaming him, even attempting to inspire him ("We'll go running together!") are all pretty much doomed to fail. Fail *you*, that is. He may lose the weight. He may not. But it is his fat, his body, his life, and, well, your problem. Sorry.

I was recently reading over at Kate Harding's Shapely Prose (kateharding.net) and if you, that is the collective "you," not, you know, *you*, haven't read her, you probably should. She and her co-bloggers have the sharpest and funniest take out there on the "obesity epidemic," misogyny, feminism, and fat. Kate also recently answered this question, and she isn't even an advice columnist. She was just fed up with the way people who are advice columnists have historically bungled it.

He may lose weight, he may not. But it is his fat, his body, his life.

Dear Not Attracted to Your Spouse Anymore (writes Kate):

Get over it or get a fucking divorce. And I truly mean you should consider both options seriously. If you believe it is actually possible for you to get over it — by which I mean, you find a way to reframe the way you look at your fat partner, find him attractive again, and go back to whatever you both agree is a normal sex life — then by all means, work on that (provided everything else in the marriage is good and worth saving, which it probably isn't if you're not even a little bit attracted to him anymore).

If, however, you're so hung up on your partner's weight that you can't even conceive of being attracted to him anymore? Get a fucking divorce already. (Writes Kate, who is not an advice columnist.)

Hear hear, say I, who am.
Love,
Andrea

See Andrea's other column at carnalnation.com.

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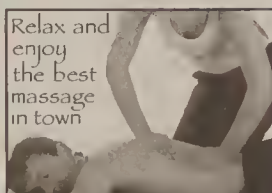
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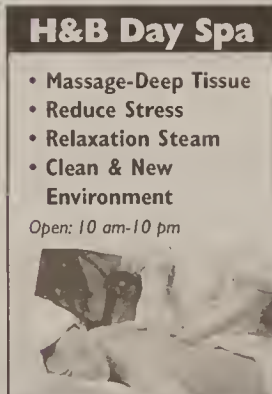
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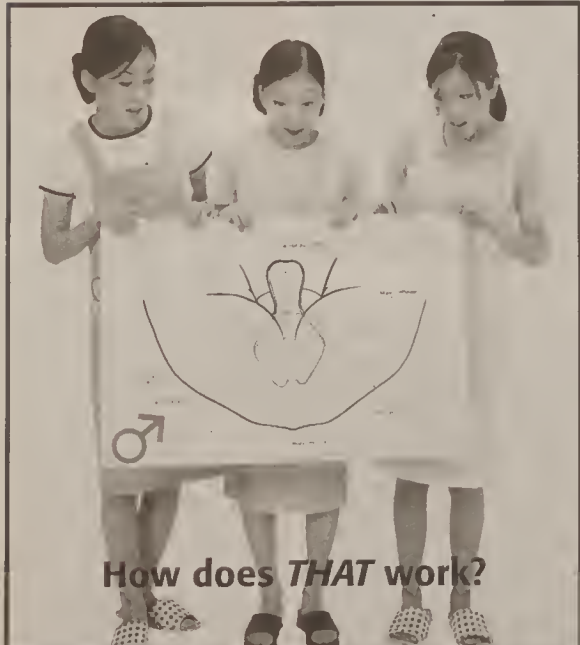
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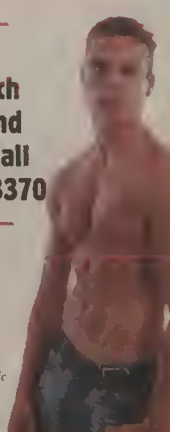
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Vol. 11, Iss. 3
November 2009

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November 5 • 7:00 PM

Meet **LINOA TARR-WHELAN** author of *Women Lead the Way: Your Guide to Stepping up to Leadership and Changing the World* positioning women in Business Leadership and showing women how they can be more influential and gain more power in leadership roles.



November 7 • 5:30 PM

Acclaimed author **MARISSA MOSS** and **MAGGIE GEE** will talk about *Sky High, the story of Maggie Gee*, who became one of only two Chinese American Women Airforce Service Pilots (WASP) to serve during World War II. *A portion of the proceeds of this event will benefit The Berkeley Community Fund.*



November 9 • 7:00 PM

Meet historian **RICHARD SCHWARTZ**, author of *Berkeley 1900, Daily Life at the Turn of the Century*, 10th Anniversary Edition with new photos.



November 14 • 11:00 AM

MEOMI presents their children's book, *The Octonauts and the Great Ghost Reef*, which is about a team of eight undersea explorers who are always ready for fantastic voyages.



November 21 • 11:00 AM

Join local illustrator **JANE WATTENBERG** for storytime featuring her new picture book *Duck & the Kangaroo* a funny, hip re-take of the nonsense verse by Edward Lear.



November 22 •

4:00 PM - 6:00 PM

A SUNDAY AFTERNOON BOOK GROUP

WINE TASTING with book group favorites **MEG WAITE CLAYTON** *Wednesday Sisters*, **ANNIE BARROWS**

The Guernsey Literary and Potato

Peel Pie Society, **MELANIE GIDEON** *The*

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Writers on Why We Read Jane Austen,

FRANCES OINKELSPERL *Towers of Gold:*

How One Jewish Immigrant Named Isaias Hellman

Created California, **CAROLINA DE ROBERTIS** *Invisible*

Mountain and **CARA BLACK** *Murder in the Latin Quarter*

and wines supplied by **TRIONE VINEYARDS & WINERY**



November 30 • 7:00 PM

JEFFREY HAAS discusses his jarring and important book, *The Assassination of Fred Hampton: How the FBI and the Chicago Police Murdered a Black Panther.*



December 11 • 7:00 PM

Berkeley icon, chef, author, and the proprietor of **CHEZ PANISSE**, **ALICE WATERS** will sign her book *The Edible Schoolyard: A Universal Idea*,

a visionary model for sustainable farming and childhood nutrition! *15% of the proceeds for the entire day will benefit the Chez Panisse Foundation to help support The Edible Schoolyard.*

GENERATION A

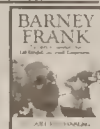
The best-selling author of *Generation X* **DOUGLAS COUPLANO** introduces *Generation A*, his latest novel set in the near future in a world where bees are extinct, until five unconnected people from around the world are all stung. Their shared experience unites them in ways they never could have imagined



**BOOKS INC. IN THE MARINA
FRIDAY • NOVEMBER 13 • 7:30 PM**

JEWISH GAY IN CONGRESS

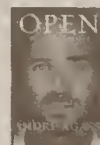
STUART E. WEISBERG will discuss *Barney Frank: The Story of America's Only Left-Handed, Gay, Jewish Congressman* a biography that reconstructs for the first time the outspoken lawmaker's life and career, from his working-class childhood in Bayonne, New Jersey, to his years at Harvard and in Boston politics, through his rise to national prominence.



**BOOKS INC. IN THE CASTRO
THURSDAY • NOVEMBER 19 • 7:30 PM**

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Humbling

By Philip Roth

Into this shattering account of inexplicable and terrifying self-evacuation bursts a counterplot of unusual erotic desire, a consolation for a bereft life so risky and aberrant that it points not toward comfort and gratification but to a yet darker and more shocking end. In this long day's journey into night, told with **ROTH'S** inimitable urgency, bravura, and gravity, all the ways that we convince ourselves of our solidity, all our life's performances.



Gathering Storm

By Robert Jordan

Egwene al'Vere, the Amyrlin Seat of the rebel Aes Sedai, is a captive of the White Tower and subject to the whims of their tyrannical leader. As days tick toward the imminent Seanchan attack, Egwene works to hold together the disparate factions of Aes Sedai while providing leadership in the face of increasing uncertainty and despair. Her fight and her conflict may decide the future of the White Tower and the world itself.



Makers

By Cory Doctorow

Perry and Lester invent entirely new economic systems like the New Work, a New Deal for the technological era. Together, they transform the country, and Andrea Fleeks, a journo-turned-blogger, is there to document it. Then it slides into collapse. Lawsuits multiply as venture capitalists take on a new investment strategy: backing litigation against companies like Disney. Lester and Perry's friendship falls to pieces and then things get really interesting.



Last Night in Twisted River

By John Irving

In a story spanning five decades, *Last Night in Twisted River* depicts the recent half-century in the United States as "a living replica of Coos County, where lethal hatreds were generally permitted to run their course." From the novel's taut opening sentence to its elegiac final chapter, *Last Night in Twisted River* is written with historical authenticity, emotional authority, and is as violent and disturbing as **JOHN IRVING'S** breakthrough bestseller, *The World According to Garp*.



Look at the Birdie

By Kurt Vonnegut

Look at the Birdie is a collection of fourteen previously unpublished short stories from one of the most original writers in all of American fiction. In this series of perfectly rendered vignettes, **KURT VONNEGUT** paints a warm, wise, and funny portrait of life in post-World War II America, where squabbling couples, high school geniuses, misfit office workers, and small-town lotharios struggle to adapt to changing technology, moral ambiguity, and unprecedented affluence.



The Museum of Innocence

By Drhan Pamuk

It's 1975 in Istanbul. Kemal, scion of one of the city's wealthiest families, is about to become engaged to Sibel, daughter of another prominent family, when he encounters Fusun, a beautiful shopgirl and a distant relation. A stirring exploration of the nature of romantic attachment and of the mysterious allure of collecting, *The Museum of Innocence* also plumbs the depths of an Istanbul that is half-Western and half-traditional.



Under the Dome

By Stephen King

On a beautiful day in Chester's Mill, Maine, the town is suddenly sealed off from the rest of the world by an invisible force field. Dale Barbara finds himself teamed with a few intrepid citizens against Big Jim Rennie, a politician who will stop at nothing to hold the reins of power, and his son, who is keeping a horrible secret in a dark pantry. But their main adversary is the Dome itself.



Matchless

By Gregory Maguire

The beloved author of *Wicked* reimagines Hans Christian Andersen's classic story *The Little Match Girl* for modern readers in this charming, beautifully illustrated gift book. In *Matchless*, **MAGUIRE** intertwines the match girl's tale with that of a young boy, Frederik, whose own yearnings are the catalyst for a better future for himself and his family. Maguire uses his storytelling magic to rekindle Andersen's original intentions and to suggest transcendence.



Invisible

By Paul Auster

Sinuously constructed in four interlocking parts, **PAUL AUSTER'S** fifteenth novel opens in New York City in the spring of 1967, when twenty-year-old Adam Walker, an aspiring poet and student at Columbia University, meets the enigmatic Frenchman Rudolf Born and his silent and seductive girlfriend. Before long, Walker finds himself caught in a perverse triangle that leads to a sudden, shocking act of violence that will alter the course of his life.



Family Album

By Penelope Lively

All Alison ever wanted was a blissful childhood for her six children, with summers at the beach and birthday parties on the lawn at their family home. Together with Ingrid, the family au pair, she has worked hard to create an old-fashioned family life. But beneath its postcard sheen, the picture is clouded by a distant father, Alison's inexplicable emotional outbursts, and long-repressed secrets that no one dares mention.



Angel Time

By Anne Rice

Toby O'Dare lives under a series of aliases and takes his orders from "The Right Man." Into O'Dare's nightmarish world comes a mysterious stranger who offers him a chance to save lives. Now he is carried through dark realms where accusations of ritual murder have been made against Jews, where children suddenly die or disappear. In this primitive setting, O'Dare begins a journey of danger and flight, selflessness and love.



Ford County

By John Grisham

GRISHAM returns to Ford County, Mississippi, the setting of his immensely popular first novel, *A Time to Kill*. This surprising collection reminds readers once again why **GRISHAM** is one of America's favorite storytellers.



Vintage Caper

By Peter Mayle

Unfortunately, after inviting *The Los Angeles Times* to write an extensive profile extolling the liquid treasures of his collection, entertainment lawyer Danny Roth finds himself the victim of a world-class wine heist. The unraveling of the ingenious crime is threaded with **MAYLE'S** seductive rendering of France's sensory delights. Even the most sophisticated of oenophiles will learn a thing or two from this vintage work by a beloved author.



COOKBOOKS



Lidia Cooks from the Heart of Italy

By Lidia Bastianich

In this inspiring new book, **LIDIA BASTIANICH** awakens a new respect for food and for the people who produce it in the more remote parts of Italy. All of the recipes reflect the regions from which they spring, and in translating them to our home kitchens, Lidia reveals time-honored techniques and wonderful, uncomplicated recipes for dishes bursting with different regional flavors.



Ad Hoc at Home

By Thomas Keller

In *Ad Hoc at Home*, **THOMAS KELLER** showcases more than 200 recipes for family-style meals, serving up such truck-stop classics as potato hash with bacon and melted onions, grilled cheese sandwiches, and roasted spring leg of lamb. In fun, full-color photographs, the great chef gives step-by-step lessons in kitchen basics. *Ad Hoc at Home* will be embraced by both kitchen novices and more experienced cooks.



Nigella Christmas

By Nigella Lawson

This luscious book includes everything from Christmas cakes and puddings to exciting and inspiring variations for traditional turkey, ginger-baked ham, and even a vegetarian Christmas feast. *Nigella Christmas* provides more than 100 photos that offer inspiration and information in equal measure.



Momofuku

By David Chang

The highly anticipated first cookbook from the hottest, most respected culinary star today, *Momofuku* sheds light on the phenomenon of **CHANG'S** food and his four wildly popular restaurants.



The Moosewood Restaurant Cooking for Health

By Moosewood Collective

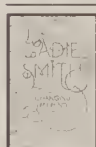
Motivated by the simple principle that eating more vegetables, fruits, and whole grains keeps people healthier longer, the **MOOSEWOOD COLLECTIVE** presents this new collection of more than 200 recipes that make whole foods wholly delicious. *Moosewood Restaurant's* cookbooks have long been an essential resource for creative recipes for home cooks, recipes that make mindful eating an unqualified pleasure.



What the Dog Saw

By Malcolm Gladwell

Here is the bittersweet tale of the inventor of the birth control pill, and the dazzling inventions of the pasta sauce pioneer Howard Moskowitz. **GLADWELL** sits with Ron Popeil, the king of the American kitchen, as he divines the secrets of Cesar Millan, the "dog whisperer" who can calm savage animals. **GLADWELL** explores intelligence tests, ethnic profiling, and why everyone in Silicon Valley once tripped over themselves to hire the same college graduate. **ON SALE NOW**



Changing My Mind

By Zadie Smith

Changing My Mind is a sparkling collection of **ZADIE SMITH's** nonfiction over the past decade. **SMITH** brings to her essays all of the curiosity, intellectual rigor, and sharp humor that have attracted so many readers to her fiction, and the result is a collection that is nothing short of extraordinary. **Changing My Mind** announces **ZADIE SMITH** as one of our most important contemporary essayists, a writer with the rare ability to turn the world on its side with both fact and fiction. **ON SALE NOVEMBER 12TH**



You Better Not Cry

By Augusten Burroughs

Have you ever made your own gingerbread tenement? Woken up next to Kris Kringle himself? **AUGUSTEN BURROUGHS** has, and in this caustically funny, nostalgic, poignant, and moving collection, he recounts Christmases past and present. With gimlet-eyed wit and illuminated prose, Augusten shows how the holidays bring out the worst in us and sometimes, the very, very best. **ON SALE NOW**



Eating Animals

By Jonathan Safran Foer

JONATHAN SAFRAN FOER spent much of his teenage and college years oscillating between omnivore and vegetarian. But suddenly faced with making dietary choices on his child's behalf, his casual questioning took on an urgency. His quest for answers ultimately required him to visit factory farms in the middle of the night. Brilliantly synthesizing philosophy, science, and his own detective work, **Eating Animals** explores the many fictions we use to justify our eating habits. **ON SALE NOW**



Audacity to Win

By David Plouffe

For two years, **PLOUFFE** worked side by side with Obama, charting the course of the campaign. His is the ultimate insider's tale, revealing both the strategies that delivered Obama to office and how the candidate and campaign handled moments of great challenge and opportunity. Moving from the deliberations about whether to run at all, through the general election against John McCain, Plouffe showcases the drama and intrigue that captivated a nation. **ON SALE NOVEMBER 3RD**



Tyranny of E-Mail

By John Freeman

In **The Tyranny of E-mail**, **JOHN FREEMAN** takes an entertaining look at the nature of correspondence through the ages. From love poems delivered on clay tablets to the vast network of the Internet, **FREEMAN** answers the difficult question: Where is this taking us? As emails reduce our time for leisure and contemplation, John Freeman enters a plea for communication that is more sociable. **ON SALE NOW**



Cowboys Full

By James McManus

Cowboys Full is the story of poker. It describes how early Americans took a French parlor game and, with a few extra cards and an entrepreneurial spirit, turned it into a national craze by the time of the Civil War. **Cowboys Full** describes both the thrill of individual hands and new ways of seeing poker's relevance to our military, diplomatic, business, and personal affairs. **ON SALE NOW**



The Secret Lives of Buildings

By Edward Hollis

The life of any structure is neither fixed nor timeless. Outliving their original contexts and purposes, buildings are forced to adapt to each succeeding age. To survive, they must become shape-shifters. In an inspired refashioning of architectural history, **EDWARD HOLLIS** recounts more than a dozen stories of such metamorphosis, highlighting the way in which even the most familiar structures all change over time into something rich and strange. **ON SALE NOVEMBER 12TH**



Pop, The Genius of Andy Warhol

By Tony Scherman

SCHERMAN and **DALTON** offer a major reassessment of one of the most influential and controversial American artists of the second half of the 20th century: Andy Warhol. **ON SALE NOVEMBER 12TH**



Superfreakonomics

By Steven Levitt

Four years in the making, **Superfreakonomics** asks not only the tough questions, but also the unexpected ones: Why is chemotherapy prescribed so often if it's so ineffective? Can a sex change boost your salary? Levitt and Dubner mix smart thinking and great storytelling to explain why the price of oral sex has fallen so drastically. They examine how people respond to incentives and show the world for what it really is - super freaky. **ON SALE NOW**



Googled

By Ken Auletta

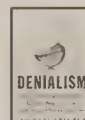
Best-selling author **KEN AULETTA** takes readers for a ride on the Google wave, revealing how it formed and crashed into traditional media businesses from newspapers to books, to television, to movies, to telephones, to advertising, to Microsoft. With unprecedented access to Google's founders and executives, as well as to those in media who are struggling to keep their heads above water, **AULETTA** reveals how the industry is being disrupted and redefined. **ON SALE NOVEMBER 12TH**



Eating the Dinosaur

By Chuck Klosterman

In **Eating the Dinosaur**, **KLOSTERMAN** is more entertaining and incisive than ever. Whether he's dissecting the boredom of voyeurism, the reason why music fans inevitably hate their favorite band's latest album, or why we love watching can't-miss superstars fail spectacularly, **KLOSTERMAN** remains obsessed with the relationship between expectation, reality, and living history. **ON SALE NOW**



Denialism

By Michael Specter

In this provocative book, **MICHAEL SPECTER** confronts the widespread fear of science and its terrible toll on individuals and the planet. In **Denialism**, **New Yorker** staff writer **MICHAEL SPECTER** reveals that Americans have come to mistrust institutions and especially the institution of science more today than ever before. He makes an argument for a new Enlightenment, the revival of an approach to the physical world that was stunningly effective for hundreds of years. **ON SALE NOW**



When the Game Was Ours

By Larry Bird

From the moment Larry Bird and Magic Johnson took the court on opposing sides, they engaged in a fierce physical and psychological battle. Their uncommonly competitive relationship came to symbolize the most compelling rivalry in the NBA. With intimate, fly-on-the-wall detail, **When the Game Was Ours** transports readers to an electric era of basketball and reveals for the first time the inner workings of two players dead set on besting one another. **ON SALE NOW**



Aesop's Mirror

By Maryalice Huggins

When antiques restorer **MARYALICE HUGGINS** stumbled across a mirror at a country auction in Rhode Island, she was besotted. Rococo and huge, the mirror was one of the most unusual objects she had ever seen. But in the rarefied world of American antiques, an object is not significant unless you can prove where it's from. **MARYALICE HUGGINS** does just that, creating a marvelous, one-of-a-kind book about a marvelous, one-of-a-kind American treasure. **ON SALE NOVEMBER 12TH**



Too Big to Fail

By Andrew Sorkin

ANDREW ROSS SORKIN delivers the first true behind-the-scenes account of how the greatest financial crisis since the Great Depression developed into a global tsunami. From inside the corner office at Lehman Brothers to secret meetings in South Korea, Russia, and the corridors of Washington, **Too Big to Fail** is the story of the most powerful men and women in finance and politics grappling with success, failure, and the fate of the world's economy. **ON SALE NOW**



Hoodwinked

By John Perkins

PERKINS pulls back the curtain on the real cause of the current global financial meltdown by explaining how we've been hoodwinked by the CEOs who run the corporatocracy - those few corporations that control the vast amounts of resources around the globe. In **Hoodwinked**, **PERKINS** describes how we can create a healthy economy that will encourage businesses to act responsibly and in the interests of society at large. **ON SALE NOVEMBER 12TH**



Let It Bleed

By Ethan Russell

Through vivid quotes from his interviews with the band and crew, and through more than 220 revealing photographs, **RUSSELL** takes us behind the scenes for an uncensored look inside the **Rolling Stones'** world at the end of the sixties when the events that led to the terrible violence and stabbing death at Altamont would change rock and roll forever. **ON SALE NOW**

EVENTS CALENDAR NOVEMBER



MONDAY

2 7:00 PM • JULIE USHER presents *Cookie Swap*, which takes the popular idea of the cookie exchange party to new heights and in new directions.
Books Inc. in Palo Alto

7:30 PM • Environmental activists MIKE ROSELLE and JOSH MAHAN talk about *Tree Spiker: From Earth First! to Lowbagging: My Struggles in Radical Environmental Action*.
Books Inc. in Alameda

TUESDAY

3 6:00 PM • THE WORLO AFFAIRS COUNCIL (WAC) presents ROBERT MUSIL, author of *Hope for a Heated Planet*.
World Affairs Council
312 Sutter St • 415-434-5101

7:30 PM • Environmental activists MIKE ROSELLE and JOSH MAHAN talk about *Tree Spiker: From Earth First! to Lowbagging: My Struggles in Radical Environmental Action*.
Books Inc. in Alameda

7:30 PM • Best-selling author KATI MARTON discusses *Enemies of the People*, in which she trolls the archives of the Hungarian secret police to piece together her parents' flight from Hungary in the 1950s.
Books Inc. in Mountain View

7:30 PM • Yum! PIM TECHAMUANVIVIT presents the delicious read, *The Foodie Handbook: The (Almost) Definitive Guide to Gastronomy*.
Books Inc. in The Marina

8:00 PM • CITY ARTS AND LECTURES presents ERIC SCHLOSSER, author of *Fast Food Nation* who will discuss his latest work, *Command and Control*.
Herbst Theatre, 401 Van Ness Ave, SF
www.cityarts.net

8:00 PM • THE JEWISH COMMUNITY CENTER OF SAN FRANCISCO presents EVA HOFFMAN, author of *Lost in Translation* whose latest work, *Appassionata*, explores the dark faces of romanticism.
Jewish Community Center of SF
www.jccsf.org

WEDNESDAY

4 6:00 PM • THE WORLO AFFAIRS COUNCIL (WAC) presents JOHN WOOD, who recently penned *Leaving Microsoft to Change the World: An Entrepreneur's Odyssey to Educate the World's Children*.
World Affairs Council, 312 Sutter St., SF
415-434-5101

7:00 PM • Local writer, YVONNE TALLY, presents *Your Fit Gourmet*.
Books Inc. in Palo Alto

7:00 PM • ANNA GETTY talks about *Dreaming of a Green Christmas*, which helps families reduce their carbon footprint and save money without sacrificing style or tradition.
Books Inc. in Laurel Village

7:30 PM • Join Books Inc. for a very special evening of mystery! KEITH RAFFEL presents his mystery thriller, *Smasher*, and LIBBY FISCHER HELLMANN talks about *Doubleback*, her exciting follow-up to *Easy Innocence*.
Books Inc. in Mountain View

8:00 PM • CITY ARTS AND LECTURES presents essayist, novelist, and poet WENOELL BERRY in conversation with MICHAEL POLLAN, author of *The Omnivore's Dilemma*.
Herbst Theatre, 401 Van Ness Ave, SF
www.cityarts.net

THURSDAY

5 6:00 PM • THE WORLO AFFAIRS COUNCIL (WAC) presents TAMIN ANSARY, author of *Destiny Disrupted*.
World Affairs Council • 312 Sutter St, SF
415-434-5101

7:00 PM • THE BURLINGAME PUBLIC LIBRARY presents SHEILA HIMMEL, who will talk about her latest work, *Hungry*.
Burlingame Public Library
www.burlingame.org/library/

7:00 PM • Meet LINO A TARR-WHELAN author of *Women Lead the Way: Your Guide to Stepping up to Leadership and Changing the World* positioning women in Business Leadership and showing women how they can be more influential and gain more power in leadership roles.
Books Inc. in Berkeley

FRIDAY

6 6:30 PM • Books Inc. will host a wine and cheese reception, after which STEPHANIE O'OEAL will present *Make It Fast, Cook It Slow: The Big Book of Everyday Slow Cooking*, a collection of more than 300 recipes that provide affordable, delicious, and gluten-free meal ideas.
Books Inc. in Burlingame

7:30 PM • Get ready to meet LOREN RHOADS, author of *Morbid Curiosity Cures the Blues*, a highly-original anthology that includes true tales of the unsavory, unwise, unorthodox, and unusual.
Books Inc. in The Castro

SATURDAY

7 3:00 PM • Don't miss OEBORAH BURNES, author of *Look Great, Live Green*, which details options for buying natural and organic products in a range of budgets.
Books Inc. in Alameda

5:30 PM • Acclaimed author MARISSA MOSS and MAGGIE GEE will talk about *Sky High*, the story of Maggie Gee, who became one of only two Chinese American Women Airforce Service Pilots (WASP) to serve during World War II.
Books Inc. in Berkeley

8:00 PM • CITY ARTS AND LECTURES presents resident expert on *The Daily Show* and author of *More Information Than You Require*, JOHN HOOGMAN.
Herbst Theatre, 401 Van Ness Ave, SF
www.cityarts.net

SUNDAY

8 10:00 AM • This month's WOROPLAY features award-winning novelist LEWIS BUZBEE, who will provide a foolproof recipe for perfectly finding and finishing your story. \$60, \$70 with lunch. To reserve, email wordplay@booksinc.net.
Books Inc. in Opera Plaza

5:30 PM • Join Books Inc. for an evening of OPERA ON THE COUCH.
Books Inc. in Opera Plaza

MONDAY

9 6:00 PM • THE WORLO AFFAIRS COUNCIL (WAC) presents LESTER BROWN, author of *Plan B 4.0: Mobilizing to Save Civilization*.
World Affairs Council • 312 Sutter St, SF
415-434-5101

7:00 PM • Meet RICHARD SCHWARTZ, author of *Berkeley 1900, Daily Life at the Turn of the Century*.
Books Inc. in Berkeley

8:00 PM • CITY ARTS AND LECTURES presents Pulitzer Prize-winning author, MICHAEL CHABON, with AOAM GOPNICK. The event will benefit 826 Valencia.
Herbst Theatre, 401 Van Ness Ave, SF
www.cityarts.net

TUESDAY

10 6:00 PM • LEN SAPUTO discusses *A Return to Healing*, a timely account of our health-care crisis.
Books Inc. in Opera Plaza

7:00 PM • BEVERLY KALININ shares her moving account, *Alone on the Yellow Brick Road*, a sensitively-written memoir of love, life, death, grief, and moving on.
Books Inc. in Burlingame

7:30 PM • Celebrate everything for which California is known as PETER BEREN presents *California the Beautiful*.
Books Inc. in The Marina

THURSDAY

12 6:00 PM • THE WORLO AFFAIRS COUNCIL presents MARK OANNER, author of *Stripping Bare the Body*.
World Affairs Council • 312 Sutter St, SF
415-434-5101

6:30 PM • The JCCSF hosts a parent education lecture, featuring DIANE FRANKENSTEIN, author of *Reading Together*.
Jewish Community Center of SF
www.jccsf.org

7:30 PM • Local author DREW BANKS talks about his post World War II work of fiction, *Ere I Saw Elba*.
Books Inc. in The Castro

7:30 PM • An evening of poetry with California Poet Laureate CAROL MUSKE-DUKES author of *Sparrow* and *Channeling Mark Twain*, who will be joined by CECILIA WOLOCH author of *Carpattia*.
Books Inc. in The Marina

8:00 PM • CITY ARTS AND LECTURES presents acclaimed journalist GEORGE PACKER with ELIZABETH FARNSWORTH.
Herbst Theatre, 401 Van Ness Ave, SF
www.cityarts.net

FRIDAY

13 7:00 PM • NOT YOUR MOTHER'S BOOK CLUB (NYMBC) features several authors for their FALL BOOK BASH: BARRY LYGA, SARA ZARR, L.K. MAOIGAN, ANOREW SMITH, and ALLEN ZADOFF.
Books Inc. in Opera Plaza

7:30 PM • Acclaimed author DOUGLAS COUPLAND discusses his latest, *Generation A*, which occupies the perplexing hinterland between optimism about the future and everyday apocalyptic paranoia.
Books Inc. in The Marina

SATURDAY

14 11:00 AM • MEOMI presents their children's book, *The Dctonauts and the Great Ghost Reef*, which is about a team of eight undersea explorers who are always ready for fantastic voyages.
Books Inc. in Berkeley

SUNDAY

15 3:00 PM • Local author AUOREY SHAFER talks about *The Mailbox*, a story of how two people in need can save each other.
Books Inc. in Mountain View

MONDAY

16 6:00 PM • Local writer LORI OSTLUND discusses *The Bigness of the World*, composed of prose highlighted by both satire and poignant observation.
Books Inc. in Opera Plaza

6:00 PM • THE WORLO AFFAIRS COUNCIL presents JOHN W. LIMBERT, author of *Negotiating with Iran*.
World Affairs Council • 312 Sutter St., SF
415-434-5101

7:00 PM • SUSIE CRANSTON presents *How Remarkable Women Lead*, based on five years of worldwide research into the attitudes and attributes of successful women leaders.
Books Inc. in Laurel Village

TUESDAY

17 7:30 PM • OEBRA SHIGLEY talks about *The Go-Getter Girl's Guide: Get What You Want in Work and Life (and Look Great While You're at It)*.
Books Inc. in The Marina

8:00 PM • CITY ARTS AND LECTURES presents New York Times-best-selling author, BARBARA KINGSOLVER with PAT HOLT. The event benefits 826 Valencia.
Herbst Theatre, 401 Van Ness Ave., SF
www.cityarts.net

WEDNESDAY

18 7:30 PM • Award-winning lawyer and reporter AMY BACH discusses *Ordinary Justice*, a radically new explanation for America's failing justice system.
Books Inc. in Mountain View

8:00 PM • CITY ARTS AND LECTURES presents celebrated political analyst, HENORICK HERTZBERG
Herbst Theatre, 401 Van Ness Ave, SF
www.cityarts.net

THURSDAY

19 7:00 PM • SUSAN VAN ALLEN discusses *100 Places in Italy Every Woman Should Go*.
Books Inc. in Palo Alto

7:30 PM • STUART E. WEISBERG talks about *Barney Frank*, a biography that reconstructs for the first time the outspoken lawmaker's life and career.
Books Inc. in The Castro

7:30 PM • PEGGY KENNEOY discusses *Approaching Neverland*, a haunting portrayal of one woman's struggle to understand how the past fits in with her future.
Books Inc. in The Marina

8:00 PM • CITY ARTS AND LECTURES presents Isabella Rossellini: *Green Porno*, hosted by ROY EISENHARDT
Herbst Theatre, 401 Van Ness Ave, SF
www.cityarts.net

6:00 PM • COL. TIMOTHY J. GERAGHTY, USMC (RET.) author of *Peacekeepers at War - Beirut 1983. Cosponsored by Marines' Memorial and Commonwealth Club*
Marines' Memorial, 609 Sutter Street, SF
415-771-6900

FRIDAY

20 6:00 PM • ANORE AGASSI will sign *Open*, a stunning memoir by one of the world's most beloved athletes.
Books Inc. in Opera Plaza

SATURDAY

21 11:00 AM • Join local illustrator JANE WATTENBERG for storytime featuring her new picture book *DUCK & THE KANGAROO*, a funny, hip re-take of the nonsense verse by Edward Lear.
Books Inc. in Berkeley

SUNDAY

22 4:00 PM • Books Inc. in Berkeley introduces themselves to local books groups with a SUNDAY AFTERNOON BOOK GROUP TEA with book group favorites MEG WAITE CLAYTON, ANNIE BARROWS, MELANIE GIOEON, MICHELLE RICHMOND, and CARA BLACK.
Books Inc. in Berkeley

MONDAY

23 7:00 PM • ANN SEYMOUR presents her book, *I've Always Loved You*.
Books Inc. in Laurel Village

TUESDAY

30 7:00 PM • JEFFREY HAAS discusses his jarring and important book, *The Assassination of Fred Hampton: How the FBI and the Chicago Police Murdered a Black Panther*.
Books Inc. in Berkeley



STORE LOCATIONS

FOR THE ABSOLUTE LATEST INFO ON EVENTS AT BOOKS INC. PLEASE VISIT www.booksinc.net

Laurel Village 3515 California Street, San Francisco, CA 94118 • (415) 221-3666

Market Street 2275 Market Street, San Francisco, CA 94114 • (415) 864-6777

Marina 2251 Chestnut Street, San Francisco, CA 94123 • (415) 931-3633

Opera Plaza 601 Van Ness Ave., San Francisco, CA 94102 • (415) 776-1111

Compass Books/Bzinc San Francisco Int'l Airport, San Francisco, CA 94128 • (650) 244-0616

Burlingame 1375 Burlingame Avenue, Burlingame, CA 94010 • (650) 685-4911

Now Open!

Berkeley 1760 Fourth Street, Berkeley, CA 94710 • 510-525-7777

Palo Alto Town & Country Village 855 El Camino Real #74, Palo Alto, CA 94301 • (650)-321-0600

Mountain View 301 Castro Street, Mountain View, CA 94041 • (650) 428-1234

Alameda 1344 Park Street, Alameda, CA 94501 • (510) 522-2226

Compass Books & Cafe 1565 S. Disneyland Dr. #102, Anaheim, CA 92802 • (714) 502-9999

Biography



Lit

By Mary Karr

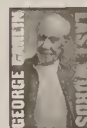
KARR pens the long-awaited sequel to the beloved and bestselling *The Liars' Club* in her memoir about a self-professed blackbelt sinner's descent into the inferno of alcoholism and madness, and her subsequent resurrection. **ON SALE** **NOV. 10**



Robert Altman, the Oral Bio

By Mitchell Zuckoff

MITCHELL ZUCKOFF, who was working with Robert Altman on his memoirs before he died, weaves Altman's final interviews and contemporary reviews and news accounts into a riveting tale of an extraordinary life. This book features pages of revelations that force us to reevaluate Altman as a man and an artist, and to view his sprawling narratives with large casts, multiple story lines, and overlapping dialogue as unquestionably the work of a modern genius. **ON SALE** **NOV. 10**



Last Words

By George Carlin

The autobiography that **CARLIN** had nearly completed before he died, *Last Words* chronicles the late comedian's illustrious career. The book includes commentary from Carlin's fellow comedian, Henda. **ON SALE** **NOV. 10**



Evening's Empire

By Zachary Lazar

In *EVENING'S EMPIRE*, Zachary Lazar, whose novel *Sway* was named one of the Best Books of 2008 by the *Los Angeles Times*, attempts to reconstruct the sequence of events that led to his father's murder. *EVENING'S EMPIRE* is based on archival research and interviews, introducing a cast of characters from Senator Barry Goldwater to Cesar Romero, and is clarified by scenes imagined in the context of this evidence. **ON SALE** **NOV. 10**



Coco Chanel

By Justine Picardie

Coco Chanel was an extraordinary inventor, conjuring up the little black dress, bobbed hair, trousers for women, contemporary chic, bestselling perfumes, and the most successful fashion brand of all time. But she also invented herself, fashioning the myth of her own life with the same dexterity as her couture. **PICARDIE** has interviewed Coco's successor, Karl Lagerfeld, and his right-hand woman, Amanda Harlech, at length to reveal more about this dynamic woman. **ON SALE** **NOV. 10**



Molly Ivins

By Bill Minutaglio

She was groomed for a gilded life in Houston, but *Molly Ivins* left the country club behind to become one of the most provocative, courageous, and influential journalists in American history. Presidents and senators called her for advice; her column ran in 400 newspapers; her books were bestsellers. Molly Ivins is a comprehensive biography based on intimate knowledge of Molly, interviews with her family, friends, and colleagues, and access to her personal papers. **ON SALE** **NOV. 10**



High Society

By Daniel Spoto

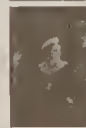
Acclaimed biographer **DONALD SPOTO** explores the transformation of Grace Kelly from a convent schoolgirl to New York model, successful television actress, Oscar-winning movie star, and beloved royal. As the princess requested, Spoto waited 25 years after her death to write this biography. Now, with honesty and insight, *High Society* reveals the truth of Grace Kelly's personal life, the men she loved, the men she didn't, and what lay behind the facade of her fairy-tale life. **ON SALE** **NOV. 10**



I Am the New Black

By Tracy Morgan

With his brutal honesty and take-no-prisoners humor, **TRACY** tells the story of his rise to fame, with all its highs and its many lows. He muses on family, love, sex, race, politics, ambition, and what it takes to bring the funny. Hilarious, inspiring, searing, and touching, *I Am the New Black* is a fascinating peek inside the minds of one of the most compelling and defining comedians of our time. **ON SALE** **NOV. 10**



The Queen Mother

By William Shawcross

The ninth of the Earl of Strathmore's ten children, Elizabeth Angela Marguerite Bowes-Lyon was born on August 4, 1900, and her long life would come to reflect a changing nation over the course of a century. Now, **WILLIAM SHAWCROSS** gives us a detailed portrait of the *Queen Mother* by using her personal papers, letters, and diaries. The result is the official and definitive biography of Queen Elizabeth the Queen Mother. **ON SALE** **NOV. 10**



Last Empress

By Hannah Pakula

With the beautiful, powerful, and sexy Madame Chiang Kai-shek at the center of one of the great dramas of the twentieth century, this is the story of the founding of modern China, starting with a revolution, followed by World War II, and ending in the eventual loss to the Communists. An epic historical tapestry, this narrative brings to life what Americans should know about China, the other superpower. **ON SALE** **NOV. 10**



Family Meals

By Michael Tucker

MICHAEL TUCKER and his wife, Jill Eikenberry, are enjoying the early years of retirement in Umbria, when life rears its ugly head on their summer plans. Jill's mother's second husband has passed away, and Michael and Jill must leave the Italian countryside and travel westward to console Jill's mother. Thus begins *Family Meals*, a beautiful memoir that explores the meaning of family and examines the sacrifices we make for those we love. **ON SALE** **NOV. 10**



Ayn Rand and the World She Made

By Anne Heller

In this seminal biography, **HELLER** traces Ayn Rand's life from her childhood in Russia during the Bolshevik Revolution to her years as a screenwriter in Hollywood, the publication of her blockbuster novels, and the rise and fall of the cult that formed around her in the 1950s and 1960s. **ON SALE** **NOV. 10**



COMING IN PAPERBACK



Our Choice

By Al Gore

Since the publication of the *New York Times* bestseller *An Inconvenient Truth* and the release of the Academy Award-winning film of the same title, **MR. GORE** has led more than 30 Solutions Summits with top scientists, engineers, and policy experts. *Our Choice* draws on conclusions developed through those summits and describes the bold choices necessary to save the earth's climate should also be the foundations of policies worldwide. **ON SALE** **NOV. 10**



I Am Martin Eisenstadt

By Martin Eisenstadt

In the days after the 2008 presidential election, we heard that Sarah Palin thought Africa was one big country. We heard that the leak came from **MARTIN EISENSTADT**, a McCain policy adviser. And then, within forty-eight hours, we heard that Martin Eisenstadt didn't exist. But in a world where news spreads like wildfire and a hoax can tell you more about politics than facts, Martin Eisenstadt has something to tell us. **ON SALE** **NOV. 10**



Blunder

By Zachary Shore

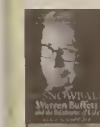
Blunder identifies seven cognition traps that lead to bad decision-making. With examples drawn from history, politics, business, health care, folk tales, and pop culture, **SHORE** illustrates the profound impact cognition traps can have on individuals, corporations, and entire nations. For anyone whose best-laid plans have been foiled by faulty thinking, *Blunder* reveals how understanding seven simple traps can make us all less apt to err in our daily lives. **ON SALE** **NOV. 10**



Ascent of Money

By Niall Ferguson

NIALL FERGUSON tells the human story behind the evolution of our financial system, from its genesis in ancient Mesopotamia to the latest upheavals on what he calls Planet Finance. What's more, **FERGUSON** reveals financial history as the essential backstory behind all history, arguing that the evolution of credit and debt was as important as any technological innovation in the rise of civilization. **ON SALE** **NOV. 10**



Snowball

By Alice Schroeder

Snowball recounts the life and times of one of the most respected men in the world, Warren Buffett. The legendary Omaha investor has never written a memoir, but now he has allowed **ALICE SCHROEDER** to directly explore his life with those closest to his work, opinions, struggles, triumphs, follies, and wisdom. The result is the personally revealing and complete biography of the man known everywhere as "The Oracle of Omaha." **ON SALE** **NOV. 10**



OUR BOOK GROUPS

BOOKS INC. IN-STORE BOOK GROUPS ARE ALWAYS WELCOMING NEW MEMBERS - HERE'S THE SCHEDULE FOR CURRENT BOOK GROUPS MEETING IN OUR STORES ACROSS THE BAY. CALL THE STORE FOR MORE INFO.

BOOKS INC. IN OPERA PLAZA

BOOKCLUB

First Sunday • 3:00 PM
THE QUICK & THE DEAD SHORT STORY BOOK CLUB will discuss *Overcoat & Other Tales of Good and Evil* by N. GOGOL.

Second Monday • 6:00 PM
THE DOWN TO A SCIENCE BOOK CLUB will discuss *The Family that Couldn't Sleep* by D.T. MAX.

Second Saturday • 10:00 AM
THE SECOND SATURDAY BOOK CLUB will discuss *The Sacred Book of the Werewolf* by VIKTOR PELEVIN

Third Saturday • 11:00 AM
THE BOOKEE OUT OF TIME HISTORICAL FICTION BOOK CLUB will be on hiatus until January 2010.

Fourth Sunday • 11:00 AM
THE WORLD AFFAIRS COUNCIL BOOK CLUB will discuss *Postcards from Tomorrow Square* by JAMES FALLAWS.

Fourth Wednesday • 6:00 PM
THE GRAPHIC NOVEL BOOK CLUB will discuss *Batman: Whatever Happened to the Caped Crusader?* by NEIL GAIMAN and ANDY KUBERT.

BOOKS INC. IN THE CASTRO

BOOKCLUB

Second Wednesday • 7:00 PM
THE SF LGBT BOOK CLUB will discuss *Light Fell* by EVAN FALLENBERG.

BOOKS INC. IN LAUREL VILLAGE

BOOKCLUB

First Tuesday • 7:00 PM
THE FIRST FICTION BOOK CLUB will discuss this month's reading selection.

Third Sunday • 1:00 PM
THE WILD GIRLS MOTHER DAUGHTER BOOK CLUB will discuss *Love, Aubrey* by SUZANNE M. LAFLEUR.

Third Tuesday • 7:00 PM
THE FOREIGN INTRIGUE BOOK CLUB will discuss this month's reading selection.

BOOKS INC. IN THE MARINA

BOOKCLUB

First Wednesday • 7:30 PM
THE SF TRAVEL BOOK CLUB will discuss *You Can't Get There from Here* by GAYLE FORMAN

Last Wednesday • 7:30 PM
CLASSICS I FORGOT TO READ will discuss *A Sentimental Education* by GUSTAVE FLAUBERT

BOOKS INC. IN PALO ALTO

BOOKCLUB

Second Tuesday • 6:30 PM
THE BOOK BUSTERS MIDDLE READER BOOK CLUB (ages 9-12) will discuss *George's Secret Key to the Universe* by STEPHEN HAWKING

Fourth Tuesday • 7:00 PM
THE FOURTH TUESDAY (MARGIE'S) BOOK CLUB will discuss *My Life in France* by JULIA CHILOS.

BOOKS INC. IN BURLINGAME

BOOKCLUB

Fourth Wednesday • 6:30 PM
THE OTHER REALMS FANTASY & SCIENCE FICTION BOOK CLUB will discuss *The Prestige* by CHRISTOPHER PRIEST.

BOOKS INC. IN MOUNTAIN VIEW

BOOKCLUB

First Monday • 7:30 PM
THE NIGHT OF THE LIVING BOOK CLUB will discuss *The Cellar* by RICHARD LAYMAN

Last Monday • 7:30 PM
THE HANDS ON BAY AREA BOOK CLUB will be on hiatus until January 2010.

Last Tuesday • 7:30 PM
MR. BOOKCLUB will discuss *The Good Thief* by TINTI.

BOOKS INC. IN ALAMEDA

BOOKCLUB

Last Wednesday • 7:30 PM
THE DESERT ISLAND BOOK CLUB will be on hiatus until January 2010.

BOOKS INC. IN BERKELEY

BOOKCLUB

First Saturday • 10:00 AM
THE FIRST SATURDAY BOOK CLUB will discuss *The Whole World Over* by JULIA GLASS.



LITVOYEUR will feature *Death With Interruption* by JOSE SARAMAGO

Online Book Club at <http://www.myspace.com/booksincaastro>

Not Your Mother's Book Club™

NYMBC™ events are especially for those in 7th-12th grades and is the only place you can hang out with your favorite writers and connect with other people who love to read. We've hosted readings, special dinner parties, and writing workshops with some of the best YA authors in the world. Not Your Mother's Book Club has their own brand new website - www.notyourmothersbookclub.com.



YOUR BOOK GROUPS

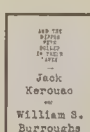
HERE'S THIS MONTH'S TRADE PAPER RELEASES, HOT OFF THE PRESSES, THAT MAY WORK FOR YOUR BOOK GROUP'S 2009 SELECTIONS. REMEMBER TO REGISTER YOUR BOOK GROUP WITH YOUR NEIGHBORHOOD BOOKS INC. STORE AND RECEIVE 15% OFF EACH MONTH'S SELECTION FOR EVERYONE IN YOUR BOOK GROUP.



Knit Two

By Kate Jacobs

In *Knit Two*, the sequel to the beloved *The Friday Night Knitting Club*, the members of the Friday Night Knitting Club continue to rely on each other for help, even as they struggle with new challenges. As the club's projects, including an afghan, baby booties, and a wedding coat, are pieced together, so is the members' understanding of the patterns underlying the stresses and joys of being a mother, wife, daughter, and friend.



And the Hippos were Boiled in Their Tanks

By Jack Kerouac & William S. Burroughs

More than 60 years ago, WILLIAM S. BURROUGHS and JACK KEROUAC sat down in New York City to write a novel about the summer of 1944, when one of their friends killed another in a moment of brutal and tragic bloodshed. Alternating chapters and narrators, BURROUGHS and KEROUAC pieced together a hard-boiled tale of bohemian New York during World War II, full of drugs and obsession, art and violence.



Hotel on Corner of Bitter and Sweet

By Jamie Ford

Hotel on the Corner of Bitter and Sweet is deeply informed by an intimate knowledge of Seattle during World War II, of the tribulations of Asian individuals, and even of the Seattle jazz scene of that time. It is an extraordinary story of commitment and enduring hope. In Henry and Keiko, JAMIE FORD has created an unforgettable duo whose story teaches us of the power of forgiveness and the human heart.



The Unpossessed City

By Jon Fasman

The Unpossessed City takes readers into Russia, where we meet Jim Viltatz, an American expat whose Russian language skills land him a job interviewing former inmates of the Gulag and ensnare him in a web of deceit involving the CIA, Russia's Interior Ministry, and central Asian arms dealers. From its brooding portrayal of Moscow to its riveting pace, *The Unpossessed City* is an atmospheric triumph in the tradition of Donna Leon's novels of Venice.



Canterbury Tales New Translation

By Geoffrey Chaucer

GEOFFREY CHAUCER'S unfinished epic poem is also one of the most beloved works in the English language. But despite the brilliance of CHAUCER'S work, the continual evolution of our language has rendered his words unfamiliar to many of us. Esteemed poet, translator, and scholar BURTON RAFFEL'S magnificent new unabridged translation brings CHAUCER'S poetry back to life, ensuring that none of the original's wit, wisdom, or humanity is lost to the modern reader.



Private Patient

By P.D. James

Cheverell Manor is a beautiful old house in Dorset that plastic surgeon George Chandler-Powell uses as a private clinic. When the investigative journalist, Rhoda Gradwyn, arrives to have a disfiguring facial scar removed, she expects a successful operation and a peaceful week recuperating. But within hours of the operation, Rhoda is murdered. Before Rhoda's murder is solved, a second death adds to the complexities of one of Dalgliesh's most fascinating cases.

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Big Frog Can't Fit In

By Mo Willems

Big Frog is so big that this book can't hold her. But with a lot of help from some good friends, Big Frog will fit in just fine! Filled with exciting pop-ups perfectly suited for little hands, this vibrant new book features a pull tab that lets readers shrink her extra-long legs and a thought bubble that has her wishing to be more bendable. Big Frog Can't Fit In will appeal to Mo fans. **ON SALE NOW**



When You Meet a Bear on Broadway

By Amy Hest

What do you do when you meet a bear on Broadway? Suck in your breath, stick out your hand, and say, "Stop there, Little Bear!" If he cries and tells you that his mama is lost, you must help him find her. With great humor and charm, Amy Hest and Elivia Savadier bring to life the spirit and spunk of this memorable heroine in an unforgettable urban romp through the streets of New York. **ON SALE NOW**



Busiest Street in Town

By Mara Rockcliff

Rushmore Boulevard is the busiest street in town – until Agatha May Walker decides to do something about it. Armed with a batch of sweet and spicy ginger snaps, a wingback chair, a card table, and a Parcheesi set, Agatha and her best friend, Eulalie Scruggs, take to the street to reclaim it from the noisy cars, motorcycles, and giant trucks that rumble through all day long. **ON SALE NOW**



Dani Noir

By Nova Ren Suma

It's the summer before eighth grade, and Dani is stuck in her nothing-ever-happens town. But one day, a real-life mystery begins to unravel at the Little Art movie theater, and it all has something to do with a girl in polka-dot tights. Armed with a vivid imagination and her knowledge of all things Rita Hayworth, Dani sets out to solve the mystery, and she learns more about herself than she ever thought she could. **ON SALE NOW**



Monstromologist

By Rick Yancey

Will Henry is the orphaned assistant to Dr. Pellinore Warthrop, a man with a most unusual specialty: monstromology, the study of monsters. In his time with the doctor, Will has met many a mysterious late-night visitor, and seen things he never imagined were real. But when a grave robber comes calling in the middle of the night with a gruesome find, he brings with him their most deadly case yet. **ON SALE NOW**



How to Say Goodbye in Robot

By Scholastic

New to town, Beatrice is expecting her new best friend to be one of the girls she meets on the first day. But instead, she becomes friends with Jonah, a quiet loner who hasn't made a new friend since third grade. Still, Bea can't quite dispel Jonah's gloom and doom, and as she learns his family history, she understands why. **ON SALE NOW**



Flash Burnout

By LK Madigan

Fifteen-year-old Blake has a girlfriend and a friend who's a girl. One of them loves him; the other needs him. When he snapped a picture of a street person, Blake never dreamed that the woman in the photo was the long-lost meth addicted mom of his friend Marissa. Blake's participation in the ensuing drama opens up a world of trouble, as he spends months trying to reconcile the conflicting roles of boyfriend and friend. **ON SALE NOW**



Once Was Lost

By Sara Zarr

As a pastor's kid, it's hard for Samara Taylor not to buy into the idea of the perfect family, a loving God, and amazing grace. But lately, Sam has a lot of reason to doubt. Her mother lands in rehab and her father seems more interested in his congregation than his family. When a young girl in her small town is kidnapped, the already-worn thread of faith holding her together begins to unravel. **ON SALE NOW**

In the Spotlight

What's so cool about...



BARBARA MCCLINTOCK

She loved drawing even as a small child, and never let anyone talk her out of her dreams. When she was 20, she asked the Very Famous Maurice Sendak to give her advice, and he did – "Don't go to art school, move to NYC!" So she did. Barbara had never seen an artists portfolio, so she went to publishers with a basket full of drawings... and she got work! Now her detailed and luminous illustrations grace dozens of award-winning and bestselling books and are sure to be classics for years to come. Some examples of her work include:

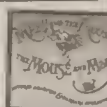
THE MITTEN: A retelling of the classic story, in this version, the rollicking rhyming refrains and **MCCLINTOCK'S** delightfully expressive characters are sure to make this book everychild's storytime favorite.



ADELE & SIMON and **ADELE & SIMON IN AMERICA:** Detailed pen-and-ink drawings – filled with soft watercolors – make a game of this unforgettable tour through the streets and scenes of early-twentieth-century Paris, and the follow-up in which the two loveable French children explore America.



MARY & THE MOUSE, THE MOUSE & MARY: Mary lives in a big house with a very little mouse. The mouse lives in a little house inside of a very big house. Even though Mary is warned to stay away from mice—and Mouse is warned to steer clear of people—the two can't help but peek at one another...



DAHLIA: When tomboy Charlotte gets a delicate doll named Dahlia from her aunt, she tells the doll that she and Bruno, her bear, like digging in dirt and climbing in trees. Much to their surprise, Dahlia seems to like getting dirty while making mud cakes and racing wagons, too!



KID'S EVENTS

Up to the minute Kid's Event info for November can be found at <http://booksinc.net/event/2009/11/01/month/all/all/1>



MAGGIE GEE, MARISSA MOSS & CARL ANGEL GO SKY HIGH

MAGGIE GEE was one of the first Chinese-American women to fly planes for the Air Force in World War II. Her bravery and determination knew no limits. Meet MAGGIE GEE herself, as well as author MARISSA MOSS and illustrator CARL ANGEL, who will all be on hand to celebrate **SKY HIGH: THE TRUE STORY OF MAGGIE GEE**. A percentage of the proceeds from this event will go to benefit the Berkeley Community Fund.

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Join local illustrator **JANE WATTENBERG** for storytime featuring her new picture book **DUCK & THE KANGAROO**, a funny, hip re-take of the nonsense verse by Edward Lear.

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FEAST

FALL 2009



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An appetite for autumn

Man (and woman) cannot live on PBR and pasta alone. I should know. I spent the whole summer trying. But now that my leftover Burning Man groceries are gone and the weather's getting colder, I can't help but crave real food again. And what better time and place is there to be really, really hungry for a substantial meal made with fresh ingredients than right now in San Francisco? Despite the struggling economy, innovative restaurants keep popping up — and the old classics are offering better deals. Plus, the changing culinary landscape has led to all kinds of fun, cheap, gourmet alternatives like pop-ups, lunch carts, and temporary restaurants-within-a-restaurant. This edition of FEAST, our drinking and dining

magazine, focuses on what we love about the Bay Area's food scene, from innovative locales to cross-cultural alternatives, from wintry suppers to summery desserts (after all, how cold does it ever really get here?), and from new restaurants to a niche bookstore that only a foodie-city like San Francisco could support. Whether you're ready to start your Thanksgiving feasting early or are simply transitioning out of your warm-weather-diet (or budget), we're sure you'll find something in the coming pages to satisfy your cravings. Unless, that is, you're looking for PBR and pasta. You'll have to take care of that one on your own — or wait 'til next summer. **SFBG**

Molly Freedenberg
FEAST editor



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FEAST

— FALL 2009 —



6 pop-up lunches

4 fine wine bars



10 latest, greatest openings



A readable feast

6 supper-worthy soups



4 phenomenal falafels

6 innovative ice creams

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6 pop-up lunches

Blame the economy's downturn. Or blame the Tamale Lady's success. Whatever the reason, suddenly mobile food carts seem to be all the rage — and those that serve the midday (rather than midnight) crowd all the more so. But while the idea of the Crème Brûlée Man and Magic Curry Cart has gone from experimental to expected, another nontraditional lunch option has bubbled to the surface: pop-ups and dining windows. These more stationary — yet equally delightful — options have been sneaking onto industrial loading docks or into neighborhood supermarkets, seducing customers with their unconventional locales and keeping their loyalty with indisputably good food.

(Megan Gordon)

KITCHENETTE SF

Douglas Monsalud and his crew

started serving "spontaneous, organic, covert nourishment" out of a loading dock less than nine months ago, and the Dogpatch lunch scene hasn't been the same since. The weekday eatery features a thoughtful, rotating menu of inspired delights, always including a few sandwiches, a salad, a dessert (recent choices include bacon snickerdoodles and a nectarine/raspberry galette), and a housemade beverage (like honeydew/lime fresca or organic lemonade). Not only is everything delicious, most items are made from locally-grown ingredients. My favorite? Marin Sun Farms' pork schnitzel sandwich with braised cabbage and pink lady apples, a butterscotch cookie, and organic strawberry soda with local seltzer.

Weekdays, 11:30 a.m.–1:30 p.m.;
958 Illinois, SF.
www.kitchenettesf.com

LITTLE SKILLET

Leave it to the Bay Area to host a joint that pairs fried chicken and waffles with farm-fresh, organic ingredients. This offshoot of Farmer Brown draws the in-the-know lunch crowd down to SoMa for crispy fried poultry, creamy grits and cheddar, angel biscuits and gravy, and red velvet cupcakes. For you old-school beverage aficionados, they stock Dublin Doctor Pepper (the original Doctor Pepper from Texas, made with real cane sugar), Fitz's cream sodas, and Faygo grape soda. After ordering from the little blue shuttered window, wait across the street on the funky concrete loading dock until you hear your name. Then, perched on milk crates with other soul-food seekers, you'll get your Southern charm with SF values.

Mon.–Sat., 9 a.m.–3:30 p.m.;
360 Ritch, SF. (415) 777-2777,
www.littleskilletssf.com

NAKED LUNCH

Ian Begg and Ryan Maxey (formerly of Café Majestic) opened the door to Naked Lunch in mid-August. The sweet little annex to Enrico's features a menu that changes almost daily, although the signature foie gras sandwich will probably remain a fixture (controversy or not). At \$15, it's outside my tax bracket, but the dried chorizo sandwich with bacon, d'anjou pear, pickled onion, and baby greens was pure perfection — the salt from the bacon balanced with the sweetness of the pear. Ian and Ryan have plans to open a gastropub. For now, I'm just happy they're rockin' the sandwich combinations each week.

Mon.–Fri., 11:30 a.m.–2 p.m.;
504 Broadway, SF. (415) 577-4951,
www.nakedlunchssf.com

AMERICAN BOX

American Box, brought to us by the folks at Fish and Farm (inside Hotel Mark Twain), offers more than simple sandwiches and beverages. From the now infamous Juicy Lucy's cheeseburger box, served with local organic potato salad and secret sauce, to the Niman Ranch taco box with sweet and spicy slaw, chef Chad

Newton's Tenderloin pop-up cuisine is attracting curious foodies along with the neighborhood business crowd. Take your box to go or meander across the hotel lobby and enjoy a quiet spell in the dining room. There's nothing like a very grown-up lunch box to put a smile on your face — even if Mom didn't pack it for you.

Weekdays, 10:30 a.m.–1:30 p.m.;
339 Taylor, SF. (415) 474-3474,
www.americanboxlunch.com

SAIGON SANDWICH

No one seems to mind squeezing into this hole-in-the-wall Tenderloin spot for an authentic \$3 banh mi sandwich. It must be because of the sweet roasted pork on a chewy roll, served with pickled daikon, carrots, jalapenos, and cilantro. The two efficient women who run the counter aren't messing around, though, so don't hem and haw before you order — and don't even think about making any special requests or alterations. Instead, quietly grab a pork bun or coconut dessert to accompany your sandwich and move along to make room for the next guy in line.

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Sun., 7 a.m.–5 p.m.; 560 Larkin, SF.
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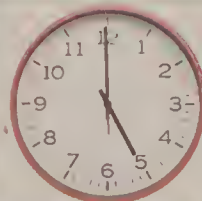
You tell me where in SF you can get an authentic po'boy with red beans and rice in the back of a dive bar, and I'll buy you a beer. Really. Otherwise I'll bet money the only place is at Jack's Club, a neighborhood bar that's already fab thanks to a pool table, a CD jukebox, and vintage pinball machines. But head to the back and you'll find a little window that pumps out real Southern goodness to the San Francisco masses. The Debris sandwich (pulled roast with gravy) is my favorite, although the rustic gumbo with smoked sausage, seafood, and chicken is a close second.

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4 fine wine bars

It's time to quit your drinking habit. No, not *that* one. The one where you sidle up to your usual bar and say, "I'll have a glass of cabernet (or chardonnay or merlot)" with nary a glance at the wine list. I know, I know. You're tired. You had a long day. But there's a big world of wine out there, and lucky for you, we live in a city with *lots* of delightful options by the glass, from Down Under stickies to the reds of the Med. Here are four places that specialize in remarkable vinos, so it's easy to trade in that mediocre merlot for a truly vinaceous adventure.

(Amy Monroe)

LA GITANE

If you think sherry is only for the likes of Niles and Frasier Crane, La Gitane will change your mind in three sips. Order the tasting of three 1.5-ounce pours (\$14) — a light, briny Fino; a tangy, citrus-y Amontillado; and a rich and smoky Oloroso — wines that are stunningly dry but richly flavored (and, at 19 percent to 20 percent alcohol, not at all demure). If you sit at the bar, chances are a charming barman (they all seem to be men here) will pour you a little education along with your wine — in the form of a brief but enthusiastic tutorial of grape varieties and the Solera system (the special process of aging and blending sherry). Find yourself wanting more? You're in luck: La Gitane offers 20 different sherries by the glass (\$6–\$18), including a couple of sweet styles and a half-dozen or so sherry-based cocktails (\$7–\$11).

6 Claude Lane, SF. (415) 788-6686, www.gitanerestaurant.com

SOUTH FOOD AND WINE BAR

Quick, name an Australian wine. If you said "Yellow Tail," you're not alone. Due to the ubiquity of that single brand, it's easy to believe that everything that

comes out of the country—that-is-a-continent is a \$5 shiraz. Not so. The proof is in the glass at South, where the focus is on the food and wine of Australia and New Zealand. Sure, you can order shiraz, but there are far more interesting things to be sipped here. A glass of Peter Lehmann Semillon (\$7) might sound intimidating, given that it's a grape you've probably never heard of, but its crisp grapefruit and lemon zest flavors make it a lovely aperitif. More of a red drinker? New Zealand produces pinot noirs that blow most of their California counterparts out of the water. Try St. Clair Vicar's Choice (\$10) from Marlborough; a bold, spicy petit verdot from Victoria (\$8); or an iced Riesling from Tasmania (\$13) that's a dead ringer for a honey-dipped apricot. South makes it easy to try them all at its happy hour, weekdays from 3:30 to 6:30 p.m., when all wines are \$6.

330 Townsend, SF. (415) 974-5599, www.southfwb.com

YIELD WINE BAR

It's easy to make yourself at home at this Dogpatch wine bar, either on one of the leather couches arranged around low butcher block tables or at one of the half-dozen barstools lined along the simple wooden bar. Indeed, stepping through the door at Yield feels a bit like entering a friend's loft: cozy, relaxed, and well-designed. But beyond atmosphere, what really makes this wine bar special is its menu. Every wine is organic, biodynamic, or sustainably farmed, and every dish on the concise list of small plates is vegetarian. The wine menu changes frequently and includes familiar varieties (sauvignon blanc, syrah, cabernet) as well as more esoteric offerings like the Domaine de Reuilly Rosé of Pinot Gris (\$11) — a pale pink, crisp wine with delicate flavors of strawberry and orange zest

GITANE



GUARDIAN PHOTO BY CHARLES RUSSO

— or the Tenuta Pederzana Lambrusco (\$11) — a fun, sparkling red from Emilia Romana, Italy. Really want to roll the dice? Opt for the never-know-what-you're-going-to-get carafe special (\$10), offered weekdays from 5:00 to 8:00 p.m. 2490 Third St., SF. (415) 401-8984, www.yieldsf.com

ZARÉ AT FLYTRAP

The bar at Zaré at Flytrap is impressive for three reasons: its warm and talented bar staff; its well-edited, Mediterranean-influenced wine list; and its truly affordable happy hour. You won't find an over-the-top cabernet or run-of-the-mill merlot here. Instead the wine

menu invites you to delve into the beguiling wines of Spain, Portugal, the south of France — even Lebanon. That's right, Lebanese wine. Which you should try. Why? Because Chateau Musar's "Hochar" (\$12) is a smoky, earthy, elegant blend of cabernet, carignan, and cinsault that could easily be mistaken for a fine Bordeaux. Plus, if you come around during a weekday happy hour (4:00 to 6:00 p.m.), all wines by the glass are \$5, making it that much easier to take a chance. 606 Folsom, SF. (415) 243-0580, www.zareflytrap.com **SFBG**

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pasta pomodoro

10 latest, greatest openings

There's been plenty of activity in the world of food in the last few years, especially in San Francisco. Street food madness reached an all-time high, spawning festivals and an array of carts, trucks, and stands from established and new chefs. Pop-up restaurants appeared in cafes, backrooms, and undisclosed locations. Overall, prices actually went down (while quality remained high) and deals proliferated. (See ... economic news isn't all bad.) There also have plenty of top-notch restaurant, café, and bar openings. Here are a few of our favorites. (Virginia Miller)

KAPPOU GOMI

From beginning to end, dinner at this new Outer Richmond District eatery is a thrill. With most small plates from the novel-length menu (grouped by fish, meat, and veggie) hovering under \$10, it's easy to have a feast for as little or as much as you want to spend. Plus, the offerings aren't the usual bento-or-sushi fare Americans have come to expect from Japanese cuisine. You'll hardly recognize the tempura, covered here in various nuts and grains. Pork belly in aromatic broth is a revelation. And butter-grilled scallops are so good you'll want two orders. Don't bother asking too many questions unless you speak Japanese. Fortunately, you won't need to: everything is fantastic. 5524 Geary, SF. (415) 221-5353

TONY'S PIZZA NAPOLETANA

Even before opening this North Beach café, owner and nine-time World Pizza Champion Tony Gemignani was famous for his world class pies. We can see why. We love the classic Margherita (\$18), which won the 2007 World Pizza Cup in Naples, Italy. But what's really stellar is the Cal Italia (\$18), Gold Medal

winner of Food Network's Pizza Champions Challenge. Made from imported Italian ingredients, like all Gemignani's pizzas, this one's covered in four cheeses (asiago, mozzarella, Gorgonzola, and fresh Parmesan), then salted with prosciutto di Parma and sweetened with an aged balsamic drizzle and fig preserve. Not feeling the pizza pie vibe? Tony's also offers pasta, a range of antipasti options, and a full bar — all in a sophisticated setting. 1570 Stockton, SF. (415) 835-9888, tonyspizzanapoletana.com

CONTIGO

A true taste of Spain isn't easy to come by in these parts. Sure, there are tons of "tapas" joints serving small plates of Mediterranean-inspired fare, but finding the delicately-prepared, authentic dishes that go so well with Spanish and Portuguese wines is more of a challenge. Thanks to Brett Emerson, though, the search has gotten easier. Contigo's chef and owner pays homage to his time in Catalonia with gorgeous sardine dishes (served a number of ways, including on toast with chickpea puree or alongside blood oranges and beet relish), crowd-pleasing croquetas de bacalao (salt cod fritters), and a range of imported jamons (aged anywhere from 12 to 36 months). Also delightful (and delightfully authentic) is the choice of coques — or Catalan flatbreads — available with rapini and caramelized onions, anchovies, Txistorra sausage, or a Marin Sun Farm egg. A cozy, heated back patio, vegetable garden, and modern but rustic space add to the culinary charm. 1320 Castro, SF. (415) 285-0250, www.contigosf.com

WEXLER'S

Spanking fresh minimalist interior meets urban BBQ and American food in this one-of-a-kind FiDi



GUARDIAN PHOTO BY PAT MAZZERA

restaurant, which opened this June. Whether you're enjoying a Scotch egg to start (\$11), chicken sandwich (\$12) with creamy coleslaw at lunch, a satisfying dinner of slow-roasted smoked sturgeon with lobster, cornbread cakes and parsnip mash (\$21) or a dessert of inside-out root beer float with house-made vanilla soda and Humphry Slocombe ice cream (\$6), you're guaranteed a chic downtown meal that simultaneously manages to be feel down-home. Best of all? Wexler's serves a mean mint julep.

568 Sacramento, SF. (415) 983-0102, www.wexlerssf.com

FARM : TABLE

One of my two favorite cafe openings of the year is this postcard-sized spot in the Tenderloin. I was drawn in by the beautifully bitter espressos, strong cappuccinos, and other finely prepared coffees from Verve Coffee Roasters in Santa Cruz. But it's the baked goods and organic lunch items that'll keep me coming back. Unless

you follow the friendly staff on Twitter, you never know what'll be on the menu — offerings could be anything from apricot bread pudding to sloppy joes. But there's never a question that it will be good. Plus the welcoming, relaxed atmosphere will encourage you to stay and lounge, whether it's at a communal table inside, sidewalk seating, or near the picturesque (and usually open) window.

754 Post, SF. (415) 292-7089, www.farmtablesff.com

LITTLE SKILLET

You may have already heard about the chicken and waffles proffered from a window in an alley from the folks who brought us Farmer Brown. But it's the Southern/New Orleans-influenced specials (all under \$10) that get me going. In particular are the grits: usually the right mix of savory with a hint of sweet, with additions like cheese, andouille sausage, and a touch of maple syrup or bacon, brown sugar, and pecans.

Worth noting too are the po'boy sandwiches, which come loaded with changing specials of shrimp, sausage, eggs, and more.

360 Ritch, SF. (415) 777-2777,
www.littleskilletssf.com

HOLLOW

Is it a coincidence that my other favorite new café is also tiny? Maybe. Or maybe there's something inherently charming about a lovely little spot that only a handful of people can enjoy at a time. Either way, I'm delighted by this Sunset District purveyor of coffee and garden/home décor items. The java (from Ritual Coffee) is prepared with finesse and delicious alongside delicate truffles and baked goods. The staff is friendly. And thanks to the owner's interior design training, the low-ceilinged, narrow space is a visual wonderland worthy of Victorian poetry or J.R.R. Tolkien.

1435 Irving, SF. (415) 242-4119

SHOWDOGS

With sausage slingers making

appearances all over the city, perhaps we should declare 2009 the "Year of the Dog." There's the delightful Zog's Dogs in FiDi. Among my favorite mobile offerings are Ryan Farr's, which he serves some Sundays outside Elixir and Thursdays at the Ferry Plaza farmers market.

True, Rosamunde Sausage Grill is a reliable classic, but my vote for best new dog restaurant is Showdogs. Brave the trek to the less-popular stretch of Market Street next to the Golden Gate Theater to be rewarded with fine beers on tap (available in 4-, 8-, and 16-ounce pours) and dogs showcasing the Bay Area's best sausage and hot dog makers (including Farr's 4505 Meats). There's something for everyone — classic, lemon chicken, Louisiana hot link, a crispy (and huge) corn dog, duck sausage with kimchi, and even a boudin noir — and none cost more than \$8.50. The only way to improve a Showdog meal is to include a

CONTINUES ON PAGE 12 >>



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GUARDIAN PHOTO BY CHARLES RUSSO

RN74

Openings CONT>>

side of buttermilk onion rings (\$4).

1020 Market, SF. (415) 558-9560,
www.showdogssf.com

SCHMIDT'S

There's never quite enough German food around, especially now that we're losing long-timer, Schnitzlhaus, leaving us with the fabulous but few: Suppenküche and Walzwerk. That is, until the gracious (and smart) owners of Walzwerk opened this new spot in the Mission District. A casual deli with German groceries for sale, German beers on tap, and a spare, beer-hall feel to the clean dining room, this spot provides everything you need for your own mini Oktoberfest (minus the lederhosen). Best of all, their spaetzle, sauerkraut, and house-made sausages are even better than Mom would make, with prices generally under \$12. Specials like veal schnitzel also make their way onto the menu, along

with baked goods from Esther's German Bakery in Mountain View. *Guten appetit!*

2400 Folsom, SF. (415) 401-0200,
www.schmidts-sf.com

RN74

No one can argue with RN74's stunning 3,000-plus wine list, thanks to sommelier par excellence, Rajat Parr. Some argue with the food — or rather, the price for “wine bar” fare — but foodies know this as a metropolitan restaurant with a wine focus (highlighted by the French train station sign showcasing available bottles). I posit that the food completes the picture. Whether you keep it simple in the bar with a glass of wine and creamy, lemony smoked sturgeon rilletes on toast (\$9), or you splurge for a bottle and a dinner of silky foie gras terrine (\$22), or succulent grilled Maine sea scallops (\$29), there's no question you'll feel indulgent. **BFBC**

301 Mission, SF. (415) 543-7474,
www.michaelmina.net/rn74

A readable feast

Q&A with Celia Sacks of Omnivore Books

By Megan Gordon

In the age of the Kindle, who gets excited about actual books anymore? If response to Omnivore Books is any indication, the answer is: foodies. At a recent Frank Bruni reading, people were lined up outside Celia Sack's new Noe Valley shop, clamoring for a peek. And at her first pie contest, 48 folks entered, 80 judges tasted, and everyone left happy. All the excitement may sound like something only a big-box bookstore or corporate-sponsored festival could pull off, but it's clear the former pet food purveyor has struck a nerve with her delightful little niche shop. Since it opened last November, the shop has attracted high-profile chefs, prolific writers, food personalities, and activists ready to immerse themselves in a petite enclave of local food culture, along with foodies looking for a cookbook or a rare collectors' item. A high point for Sacks? Introducing Michael Pollan and Alice Waters in the same week. So how did Sacks create such a uniquely popular community space where old books, new books, and farm fresh eggs commingle? We popped in to meet the proprietor and find out.

SFBG Tell me about how the bookstore came to be.

Celia Sacks I worked at Noe Valley Pet Company on the corner with my partner, Paula. The idea for the bookstore came to be after the space next door opened up one day. We jumped on it, knowing we wanted it for something, just not sure for what.

SFBG So why the niche bookstore?

CS It's really my collecting interest. I love books on food. I really love books on the trade: how to open your own bakery, meat shop, how to run it. I love the

aesthetics of them. It's such an interesting look-back at history.

But I soon realized I'm not going to make it by just selling older books. There's this bookstore in Portland, Maine, called Rablelais. I met the owners, and they sell new and old. It all came together for me at that point. For example, the owner had an organic farming book from 1948 next to something by Michael Pollan. I realized that when you have new books alongside old books, you can get people who aren't even collectors excited about collecting.

SFBG How do you envision your shop as part of the community?

CS First, the events really give people something to do. Noe Valley is quiet, and the area is really lacking in culture in a lot of ways — except for music and, of course, City Arts and Lectures. But it's nice to offer the community something to do. And it's such a foodie city! The events have brought in a lot of chefs and local food personalities.

SFBG We noticed you're on Twitter. Has it helped you reach out to the community in new ways?

CS I'm the perfect person to ask, actually, because I'm so not tech-savvy. But it's a great way to connect if you write well. It's obviously an important tool for marketing, but I like to blend personal writing within that. Sometimes I do certain contests over Twitter, offering extra copies of a book or advance proofs.

SFBG What's been most popular at the shop recently?

CS The *Gastronomica* issue featuring Julia Child is pretty big. Also, *A Platter of Figs*, *The Art of Simple Food*, *A16 Food and Wine*,



GUARDIAN PHOTO BY CHARLES RUSSO

and *In Defense of Food*. All local authors!

SFBG How do you find all the amazing rare stuff you carry?

CS Some of it online, book dealers, antiquarian book fairs — I'll often get referred to an estate. I used to work at a rare book auction house, and they sometimes refer people to me.

SFBG What are your favorite cookbooks or food writers?

CS *Zuni Café Cookbook* is probably my favorite. But I also love *Sunday Suppers at Lucques* — similar in a lot of ways. And of course, *Roast Chicken and Other Stories*. The nice thing about the *Zuni* book is that Judy Rodgers actually teaches you why you're doing what you're doing. The other night, I made her recipe for chicken braised in honey, vinegar and figs — amazing.

SFBG How much has the declining economy affected your business at the shop?

CS I love opening in a recession:

there's nowhere to go but up. I'm not worried. If I have a bad day, I have to remind myself of the big picture and know that later in the week I'll have a good day, too. **SFBG** Omnivore Books, 3885 Cesar Chavez, SF. (415) 282-4712, omnivorebooks.com

UPCOMING (MOSTLY FREE) EVENTS

Oct. 31, 4–5 p.m. Julie Usher, author of *Cookie Swap*
Nov. 1, 3–4 p.m. Pim Techamuanwivit, author of *The Foodie Handbook*
Nov. 6, 6–7 p.m. Jaden Hair, author of *The Steamy Kitchen: 101 Asian Recipes Simple Enough for Tonight's Dinner*
Nov. 8, 3–4 p.m. Andrea Israel & Nancy Garfinkle, authors of *The Recipe Club: A Tale of Food and Friendship*
Nov. 21, 4–5 p.m. \$5: Pumpkin cooking contest. Bring any pumpkin dish (from cookies to mole) and let everyone judge. Winner splits the door fee with Omnivore.



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SOUP FREAKS



GUARDIAN PHOTO BY ARLENE ROMANA

6 supper-worthy soups

Take almost any kid to the grocery store and their favorite place is likely the candy aisle. Me? I salivated in front of the soups. All those colorful cans promising savory combinations of belly-warming meat and veggies caught my childhood fancy, no matter the season in my temperate hometown of San Diego. Back then, the decision always was between hearty beef barley, comforting chicken noodle, and more-fun-than-tasty alphabet soup. Now my palate has matured — but

my taste for a brothy meal in a bowl has not. I still consider the greatest dining find to be a liquid lunch with ingredients so fresh and seasonings so rich that ordering a "proper" entrée is superfluous.

(Sarah C. Jiménez)

LA TAQUERIA MENUDO

If you're looking for a traditional Mexican stew (or just a fantastic hangover cure) in a hipster-free environment, head out of the sunny, skinny-jeaned Mission District and into the fog

of the Excelsior. There, at La Taqueria Menudo, you can find a steaming bowl of perfectly spicy pozole. (Similar to menudo, minus the creepy surprises of tripe — or Ricky Martin). This under-appreciated neighborhood joint serves the classic dish with plump hominy and pork so tender it comes apart when you stab it with your spoon. The dish is traditionally served with cabbage and radishes, but La Taqueria serves it with limes, cilantro, onions, and chile de arbol. No matter. The spicy depth of the soup's flavor unravels in so many layers, and the accompanying tortillas are always so warm and soft, that those deviations get lost in the mist.

4591 Mission, SF. (415) 333-8604

SOUP FREAKS

Overall reviews of this mini-chain are mixed, but we love this company's dedication to organic ingredients and free-range, hormone-free meat. And say what you will about any of the other soups, the chili here is transcendent. Made with four different types of beans, fresh tomatoes, and bell peppers with a bit of crunch, this cold-weather classic is satisfying year-round.

90 New Montgomery, SF.
(415) 369-9602; 1900 Powell, Emeryville. (610) 601-7687;
www.soupfreaks.com

LA MEDITERRANEE

It may be rare to get San Francisco days so sweltering you need chilled soup to counter them. But La Mediterranee's cold cucumber soup is worth ordering whatever the weather. The cool blend of fresh fruit (cucumber is one, you know) and warm garlic melds perfectly with the creamy yogurt base, proving bright enough for an Indian summer lunch and dense enough for a nippy autumn supper.

2210 Fillmore, SF. (415) 921-2956;
288 Noe, SF. (415) 431-7210; 2936 College, Berkeley. (510) 540-7773,
www.cafelamed.com

SUPPENKÜCHE

It's easy to assume that all German cuisine is bland and heavy, particularly dishes like potato soup. But the kartoffelsuppe at Hayes Valley's Suppenküche proves that central European food can be hearty without inducing a heart attack — or a born-of-boredom nap. The thick, savory, beef-based stew may warm your belly, but the balance of spice and starch is delicate enough to delight the palate of diners who've never set foot in München or Milwaukee.

525 Laguna, SF. (415) 252-9289,
www.suppenkuche.com

BURMA SUPERSTAR

Made from a mix of samusas, falafel, cabbage, and fried potatoes, the samusa soup at this Richmond District eatery might sound like the last stop for wayward leftovers, but this thick, salted delight is the reason many diners make the trek to Clement Street in the first place. Indeed, this stewed version of the popular eatery's varied specialties is so good you might be inspired to skip the next course altogether.

309 Clement, SF. (415) 387-2147,
www.burmasuperstar.com

SAN FRANCISCO SOUP COMPANY

SF Soup Company may seem to be everywhere, but it's an entirely local enterprise. Even better, it has found a way to take tomato soup — the dreaded accompaniment to the ubiquitous grilled cheese sandwich of childhood — far beyond its boring, watery reputation. The secret? Combining the sweet acidity of the native South American plant with savory basil in an organic, creamy base. Add in the choice of wheat or french bread and you've got a delicious, healthy meal option wherever you are in the city.

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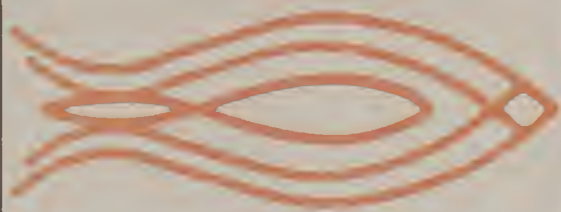
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GUARDIAN PHOTO BY CHARLES RUSSO

4 phenomenal falafels

Falafel — those delightful deep-fried chickpea (or sometimes fava bean) balls — could quite possibly be the perfect food. It spans cultures: Originally a fasting food from Egypt, falafel became popular in the Middle East, was adopted by Jewish immigrants to Palestine, and is now a favorite fast food internationally. It spans food preferences: vegetarians like the protein-packed nutrition;

omnivores like the crunchy/chewy texture. And, when combined in a pita with vegetables and hummus, yogurt, or tahini, the highly portable sandwich combo spans locations. Here are some of our favorite places to get these diverse delights. **(Kristen Haney)**

OASIS GRILL

If you find yourself hungry for a quick, tasty lunch or dinner in the FiDi, skip the high-end

sandwich shops and head to this unassuming Mediterranean eatery. The tiny grab-and-go spot (there's only room for two people, or one very large one, to sit down), is the perfect place to get spicy falafel with fresh veggies with a generous helping of tahini and hummus, all wrapped in a thin, soft lavash bread. The only thing more impressive than the falafel — that owner Mohammed not only miraculously manages to remember your order, but to find you amid the throngs of people packed into the tiny shop like a rush hour BART train.

91 Drumm, SF. (415) 781-0313, www.sfoasisgrill.com

LIBA

The folks behind Liba — whose name means romance/love in several languages including Yiddish, Hebrew, and Russian — want you to fall in love with their falafel, and you'll be hard-pressed to resist. The courtship starts with the exterior

of this adorable mobile lunch spot: mint green paint, swirly lettering, and potted plants are smart and inviting. Next, Liba reels you in with organic, local, natural ingredients and an environmentally-focused philosophy. But the kicker is the falafel: just crispy enough and served in a fluffy pita with your choice of toppings that give traditional ingredients an inventive twist (think tomato cucumber salad with mint or red beets with lemon and thyme). If you're extra hungry, you can even add a side of sweet potato fries to your meal. Doesn't sound like your average gyro stand? It's not. With inspiration gathered from a lot of countries and cuisines, the only way we can describe it is "falafel fusion." You might not expect it, but get ready for the delicious flavors to hit you like, well, a truck.

155 De Haro, SF. (415) 806-5422, libasf.com

SUNRISE DELI & CAFÉ

Nestled between Asian markets

in sleepy Outer Sunset, Sunrise Deli & Café has been around for three decades, always delivering food whose ingredients have never seen the inside of a freezer or plastic packaging. We believe the café's longevity must be due in part to the falafel, which arrives looking more like the cousin of a burrito than a taco. With Sunrise's version, eggplant and potatoes strain against the confines of lavash bread, with plenty of tahini and fresh tomatoes to balance all that carby goodness. Though the little balls of grain are always good, try to get them right out of the fryer, when they're piping hot, crunchy but not greasy, and delicious. But if you do stop here, plan accordingly. You'll want to arrive ravenous, or else risk quite the bellyache (because you won't be able to stop eating until this falafel is gone). Have a heftier appetite? Round out your order with other entrees, sandwiches, salads, and dips, which you can

enjoy at an inside table or take it all to go.

2115 Irving, SF. (415) 664-8210, sunrisedeli.net

THEATRE TOO CAFÉ

Waiting for falafel inside this Middle Eastern eatery is almost as enjoyable as eating it. The husband-and-wife owners trade quips and squabble lovingly as they prepare your gargantuan lavash wraps, adding a bit of levity along with greaseless chickpea balls and a blazingly spicy spread. (Expect even the "medium" spice to bring tears to your eyes.) If moving your meal seems too momentous a task, you can enjoy your falafel in the Internet loft or the more traditional seating area. Or, if you're feeling ambitious, take your food to go. With a huge sandwich and a drink that cost less than \$10, you should still have money left over for parking somewhere else. **SFBG**

539 Sutter, SF. (415) 392-4866

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6 innovative ice creams

It's not just you. There really is an explosion of new places to get sweet, cold, creamy treats in the Bay Area. But why the new interest in this classic American dessert? Neill Gottlieb, founder of Three Twins in the Lower Haight, considers the trend the newest place the slow food movement is having an impact. "There's a renaissance of making ice cream the way it should be made — with fresh ingredients." Jake Godby, chef/owner of Humphry Slocombe, agrees. "Ice cream is the new cupcake," he said. But does that mean the market will become oversaturated soon? Mitchell's manager Linda Mitchell doubts it, explaining that people simply love ice cream — and have a seeming insatiable desire for new and interesting flavors. Plus, Godby adds, each specialty ice cream shop has its own niche. "We're all kind of different from each other, and we all get along," he said. After extensive testing (and just a few ice cream headaches), we've discovered six of our favorite flavors from both new and long-beloved creameries. Pinkberry who?

(Sarah C. Jiménez)

MEXICAN CHOCOLATE

You may scream for ice cream, but the yelling in my house came from my mother when I tried to nibble a block of Mexican baking chocolate: "That's not candy!" Bouncing off the walls, I begged to differ. Now Mitchell's, the family-run parlor that's been open more than 50 years, has turned the spiced chocolate of my childhood dreams into a bona fide creamy dessert, rich in flavor and accented with blasts of cinnamon. Not even Mom can argue.

Mitchell's, 688 San Jose, SF.
(415) 648-2300,
www.mitchellsicecream.com

SALTED CARAMEL

This orgasmic flavor is what inspires people to wait in tangled lines, even in the middle of a rainstorm. Is it the first lick, when salt puckers your taste buds, that's so enticing? Or the luscious sweetness of caramel that kicks in next? Or the pleasant surprise at the way the two meld into one perfect after-experience? It doesn't matter. Thanks to flavor combinations like these, Bi-Rite's ice cream, always made with organic dairy products from Straus Family Creamery, already feels like a San Francisco classic after only three years.

Bi-Rite Creamery, 3692 18th St., SF. (415) 626-5600,
www.biritecreamery.com

DOMAINE CARNEROS SORBET

Three Twins carries only eight flavors of its organic ice creams and sorbets at its tiny shop on Fillmore and Haight (and its several other locations, including one in Napa), so you never know what special flavors will be available. But if you can get the Domaine Carneros sorbet, made from unfermented pinot noir grapes, you won't want to miss it. The delicate hint of wine mixes with ripe bursts of tangy, tart berries for an unexpectedly balanced flavor, pleasing your child-like and 21+ palate alike. (If the sorbet's not available, you also can't go wrong with Lemon Cookie, a Three Twins staple flavor.)

Three Twins, 254 Fillmore, SF.
(415) ITS-TWIN,
www.threetwinsicecream.com

SAFFRON GINGER

Following the lead of spicemasters like Bombay Ice Cream, Mission District newcomer Xanath has turned the savory spice of saffron into a creamy, lush, and ginger-filled frozen



treat. The young, family-owned parlor also offers an array of organic ice creams and vegan sorbets, including options like coconut, strawberry, and peanut butter. And we love the staff, not only because they're extraordinarily friendly, but also because they let you try as many flavors as you like (before you inevitably settle on Saffron Ginger).

Xanath, 951 Valencia, SF.
(415) 648-8996

GOAT CHEESE

I'd like to thank the crazy person who first made goat cheese gelato. In the meantime, I'll just thank Holy Gelato!, the neighborhood shop that hosts this pungent, creamy party in your mouth. The quirky shop, featuring a picture of Darth Vader glaring at you from a heaping tub of gelato, makes sure you not only get an eyeful of eccentricity, but a mouthful of crazy flavors that'll have you skipping back for more. (For your best goat cheese pairing,

try an accompanying scoop of raspberry sorbet.)

Holy Gelato!, 1392 Ninth Ave., SF.
(415) 681-3061,
www.holygelato.com

BLUE BOTTLE VIETNAMESE COFFEE

Sure, Humphry Slocombe may have a reputation as the latest hipster trend (and it is). But for good reason: its Blue Bottle Vietnamese Coffee flavor is the most phenomenal thing to happen to ice cream and coffee since the two were first mixed together in ... who knows? The shop on Harrison and 23rd streets may be known for its way-out flavors, but it's the combination of some of the best coffee in the city infused into this simple yet complex ice cream that makes this flavor a hit. **SPAG**

Humphry Slocombe Ice Cream,
2790 Harrison, SF. (415) 550-6971,
www.humphryslocombe.com

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